

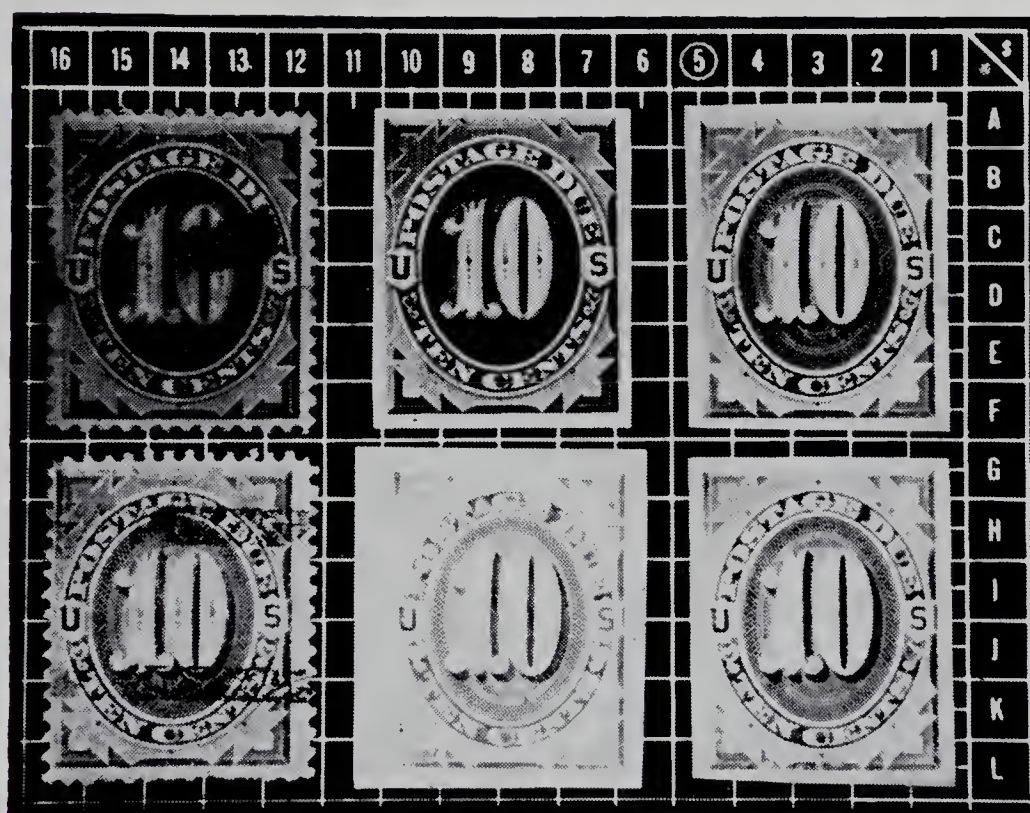
Summer, 1971

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The Essay-Proof Journal

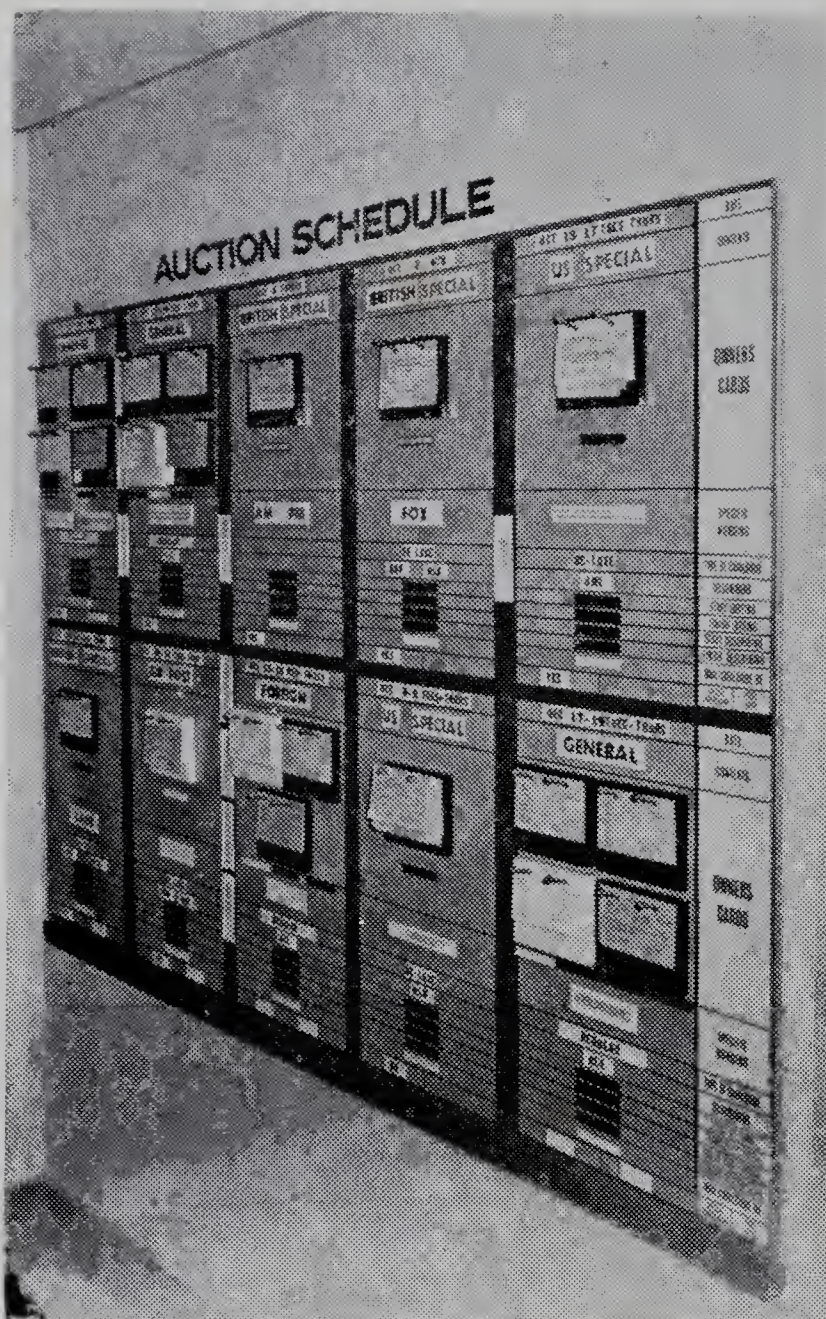
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Warren R. Bower applies contemporary ultraviolet technology to the identification of these puzzling postage due stamps and proofs in an article on Page 99.

Official Journal of The Essay-Proof Society

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Vermeil Award, Sipex 1966

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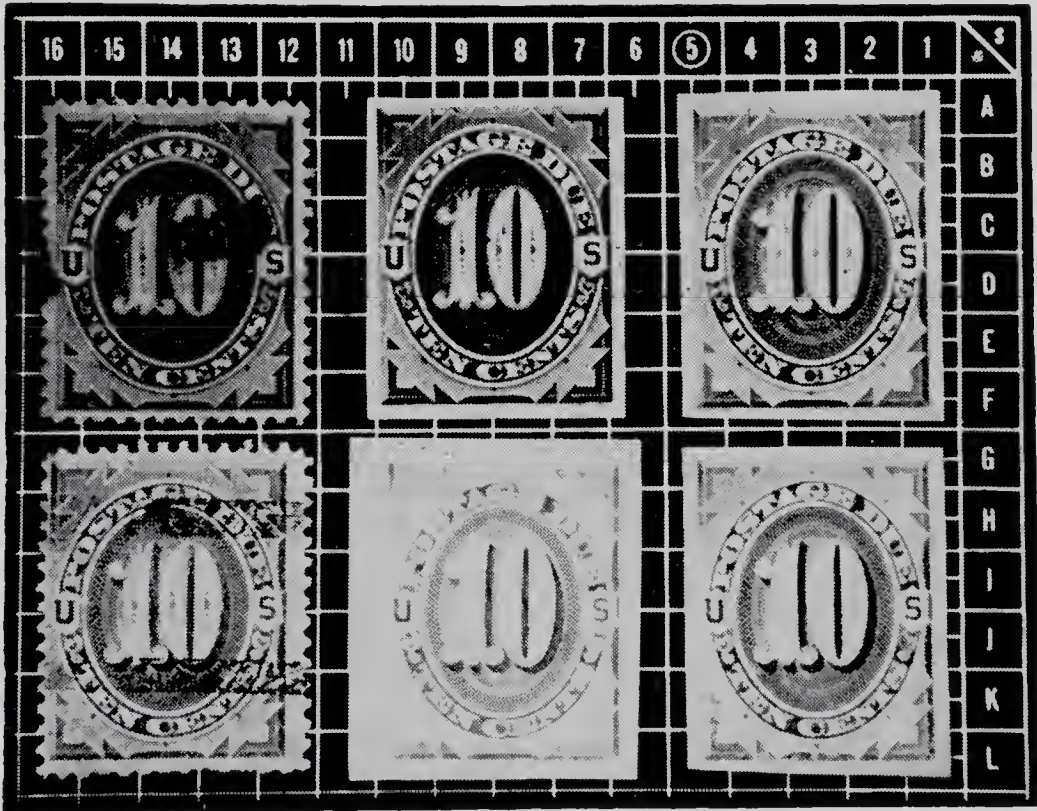
Ultraviolet Identification of U. S. Postage Due Stamps and Proofs

By Warren R. Bower

Introduction

The fluorescent glow characteristic of some 19th century U. S. postage due stamps and proofs is of a lower order of emitted energy than most of that given off by the “luminescent” U.S. stamps of the past decade. The glow of the dues is clearly visible in a dark room, but being in the orange-red range is much more difficult to photograph than the whitish-blue glow of the “hi-brite” (optically brightened) papers or the more heavily pigmented green or red phosphorescent overprint “tag” of the luminescent stamps.

The luminescent additives in contemporary U. S. stamps were added intentionally by the paper manufacturer (although the Post Office was surprised at the philatelic interest in the hi-brite papers) and are products of late-20th century chemical technology. The fluorescent inks used on certain of the 19th century U. S. stamps (starting with the later printings of the 4c carmine Jackson) were semi-unintentional. That is, they were not intended to glow under ultraviolet (likely such lights were not even available) but some of the pigments added to the ink turned out decades later to be fluorescent. At the time of printing, the pigments were merely added to give the right touch to the “daylight” visible color, but as daylight contains long-range UV, some fluorescing was caused.



Postage due stamps, India plate proofs and cardboard plate proofs (left to right). The top row is non-fluorescent, while the bottom row (the 1891's) “glows” in this photograph by John Stark.

Other reddish stamps of the U. S. 1890-1900 era can often be separated from similar shades of the same issues by use of a UV lamp and knowledge of which year's stamps were printed with fluorescent inks or not, as the case may be. However, that subject exceeds the intended scope of this article.

Identification of 1893 Plate Proofs

The identification of the 1893 (Scott J22P-28P) postage due plate proofs from the somewhat similar colored 1890 shade is most easily achieved by viewing under UV light. The 1893 "Bright Claret" shades shine with a warm orangish glow under UV, while the 1890 printing does not.

This is true for both the India and cardboard papers. The UV separation of the two years' shades is especially handy for checking the card proofs, as both years' shades are readily available but sometimes incorrectly identified. The so-called "Red-Brown" (J15P-21P) shades on India are so seldom seen that the UV check becomes primarily one of verifying the 1893 Bright Clarets for what they are.

An added sideline is that the 1903 Roosevelt small die proofs in both the Brown and Bright Claret shades fluoresce under UV. They were apparently printed with aniline inks that were current at the time of their later printing. The Brown shades of the stamps proper and their usual proofs are not fluorescent. Neither are the Atlanta proofs and "H" hybrids, all of which were printed too early.

Detection of the fluorescence of the inks on these due stamps merely requires the cheaper long-wave UV lamp used for minerals, etc. (Black-Lite). The same effect can be seen to better advantage by using a short-wave UV lamp which is required for checking the phosphorescent coating on tagged stamps.

Identification of Stamps

The 1891-94 Bright Claret (J22-28) postage due stamps proper can be easily sorted from the other shades, even when badly faded, under UV. This saves time when identifying large groups of them. The dark shades of red-brown, lake and dark claret do *not* belong in the 1891-94 series, as some catalogues place them. Ten years of specialized study by the author of the stamps, both on and off cover with year-dated cancels, have proven quite well that these were all printed prior to 1891. The dark shades in the reddish scale start first in 1885 and become the rule in the 1887-90 period. The lighter shades of red brown start first in 1884 and go into 1885 a bit. The orange browns occur in 1885 and are the same shade as many of the Specimen overprinted issues. However, the detail of this, too, is another story.

The author also uses this UV test as an added check of the J29 and J30 "Vermilion" of the Bureau issue. They seem to fluoresce consistently orange under UV, while the next series (J31-32) does not. This saves a bit of trouble checking dues on cover and seems to be as reliable as watermarking, which requires removal.

The use of a UV light should be a fairly common philatelic practice now, as such lamps are widely available at nominal costs for the study of tagged stamps and hi-brite papers as well as for checking for cleaned cancels on stamps.

New Stamp-on-Bank-Note Variety

In March 1971, the philatelic press carried reports that a New York auctioneer, Jacques C. Schiff, Jr., a specialist in oddities and errors, was offering for sale the 3c United Nations UPU stamp of 1953 (Scott No. 17) fully imperforate with a wide top margin and printed on pink paper. On the reverse is a double impression of the design of a five pound Reserve Bank of New Zealand note. Evidently a printer at Thomas De La Rue was testing the printing plates for the stamp with waste, double-printed bank notes. As is usually the case, "somehow" the item found its way onto the philatelic market.

Production of Steel Engraved Securities Which Defy Fraudulent Duplication

By Louis A. Hill,
Late Director, U. S. Bureau of Engraving & Printing

(Concluded from JOURNAL No. 109, Page 21)

COMBATING THE COUNTERFEITER

Having enumerated and described the principal factors which go to make up a completed security, a more definite understanding of counterfeiting and the limitations of the counterfeiter should be had by discussion of his ability or inability to successfully accomplish a fraudulent duplication of a security that embodies the protective features, which by experience and research have been found effective.

A *Counterfeit* is specifically something to resemble some genuine thing with intent to defraud.

A *Duplicate* is something made or done *exactly* like an original.

A *Copy* is as nearly like an original as the copyist has power to make it; whereas a *duplicate* is the *same* as the original.

The success of the counterfeiter is not based primarily upon his ability to *duplicate* a security, but represents his effort to make a *copy* as nearly like the original as his limited facilities and skill permit him to do, depending largely upon the indifference, ignorance or stupidity of the public at large to accomplish the circulation of a sufficient amount to make the venture profitable. He starts out handicapped by the physical impossibility of exact duplication and proceeds to make a copy as nearly perfect as is possible under the circumstances.

It has previously been shown in these pages that the true security, produced by a real bank note making organization, is made up of the individual and highly specialized work of numerous craftsmen.

It has also been shown that the method of wet intaglio plate printing is distinguishable from any other printing process by its greater brilliancy and depth of color, due to the great volume of ink and its amalgamation with the fibres of the paper.

During the past 20 years the numerical increase of individual counterfeits has kept pace with, and has been due to the developments of photo-reproductive processes. By the use of photographic plate making processes, printing plates can be made either for surface or intaglio printing, of which the surface plate is the more perfect.

The surface photo-plate accomplishes in itself a reproduction of the original of more or less perfection, dependent upon the characteristics of the original from which it is made, and would be a greater menace were it not that the surface printing from such a plate is easily distinguishable from the wet intaglio plate printed sheet.

In attempting to make an intaglio plate by the photographic method however, the counterfeiter is confronted with the impossibility of a resultant perfect reproduction. To make a photo-intaglio plate, a photographic print is made on the metal plate; the exposed lines are then "etched"—that is to say, eaten out with acid, and therein lies the difficulty of the counterfeiter to duplicate the original.

The action of the acid is such that it not only eats out the exposed line downward but sidewise as well. If the etching is stopped before too much sidewise damage to the lines has occurred, the resultant print shows no depth of color and is so obviously a counterfeit as to be detected at a glance. It is true that skilled work with the graver might be resorted to bring the lightly etched plate up to the color and texture of the original, but unfortunately for the counterfeiter, he is not, nor is *any* engraver, sufficiently trained in *all* of the classes of technique embodied in the original to make it possible for him to make a duplicate. He is therefore reduced to the expedient of making a copy as nearly like the original as he has the power to make it, but which is always subject to detection.

Should he, however, as is more frequently the case, decide to depend entirely upon the etched line for his result, he will produce a plate on which the tones of light and shade have been so altered by the sidewise action of the acid, due to the fact that the acid eats out all the lines to the same width and depth, that the intaglio wet printed sheet will lend itself to the detection of the counterfeit by glaringly illustrating the defects of the plate.

RESUME

For the reasons previously stated, the most usual counterfeit is from a simple *photo-metal plate, surface printed* on either a lithographic or typographic press. This class of counterfeits are easily detected on account of the inferior results attained by *printing* as compared with the original intaglio plate-printed wet sheet.

The photo-intaglio plate counterfeit is made from an *intaglio plate of such crude results* that, although it is printed by the intaglio wet paper method, the perfection of the printing merely makes easier the detection of the *fraudulent plate*.

It will be understood therefore, that in the first instance the counterfeit plate is better than its printing, and in the second instance good printing is made from an inferior plate, and that in neither instance is the printed sheet a duplicate of the original.

In describing the requisites of the true bank note making organization, it has been emphasized that such must meet the qualifications named if real protection is to be incorporated in the securities produced.

Having reviewed the essential factors that constitute inherent protection in the printed sheet itself, it is reasonable to assume that the cheapest work is, in fact, the most expensive and defeats the object for which it was made.

It has been shown that government securities, consisting of bonds, currency and postage stamps, were a menace to the credit of the government and entirely defeated the purpose intended until they were made by the processes herein described, and that today our methods and processes are the world's standard of excellence.

Protection against counterfeiting can only be accomplished by making the original security immune against actual duplication. To acquaint the public with the fact that this can be and is being done is the object of this brochure.

Just as improvements in the density and resistance of armor-plate have kept pace with increased penetrative qualities of projectiles, so will the real bank note organization never cease in its research and experiments to find ways and means to circumvent the counterfeiter.

The importance of disseminating to the public such general knowledge of the subject as to permit the layman to immediately detect a counterfeit places a responsibility upon those who issue securities to have the printed document produced only by a qualified bank note making organization in such form and of such character as to defy fraudulent

duplication. The counterfeit then becomes a mere copy of more or less merit and subject to positive detection and identification.

The factor of time is an unavoidable one in its importance in the development of a true bank note making organization and, while the number of those who can make an impressive showing in this regard can be enumerated in very small figures, the obligation and advantage to the buyer himself is to employ the services of an organization whose long life has brought experience in scientific methods and research through close association and co-ordination of knowledge and achievement.

To rely for protection against counterfeiting of a security made up without the protective elements herein stated is to invite a hazard which is not justified as, in the instance of a counterfeit bond maturing 50 years after date of issue, detection might not be made until much too late.

The real bank note making organization does not promiscuously exhibit specimens of its workmanship in the form of documents previously executed, except through the person of an accredited representative and then only in canceled form.

If you bought a bale of hay and had delivered to you a bale of straw, the one would not be a counterfeit of the other just because they were both bales. That is to say, the responsibility for looking at them rested with you. You do not have to be an agriculturist in order to distinguish hay from straw and no greater degree of observation is necessary on the part of the average citizen to distinguish between a properly and completely engraved bond and a counterfeit or copy. The counterfeit or copy can be easily determined if the information contained in this brochure is observed.

Many other possibilities could be cited to impress the reader were it not for the belief that in these pages sufficient has been written to express the importance of selection of a qualified contractor for the manufacture of paper securities and to illustrate the requisites of a document that cannot be duplicated.

U. S. 1c 1861 Essays and Proofs



Mr. Elliott Perry has located a photograph of the essay described in the William Weiss article on this material in JOURNAL No. 110, the last line on Page 56—a completed die essay with blank 2 mm. squares where both numerals should have been.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 110, Page 74)

(Photographs in this section by Adrien Boutrelle)

II. B-6. Reunion 1907-1933 (Scott Types A19-21, D2, Nos. 60-98, 107-121, J6-15; Yvert Nos. 56-71, 80-124, Taxe 6-15)

INTRODUCTION

Reunion's entry to the roster of colonial pictorials presents some circumstances in common with its predecessors but also a difference: the designs were unequivocally of local provenance, which among the preceding colonials was only perhaps partly or indirectly the source of some of the New Caledonia and Guadeloupe issues. Also the designs were entire conceptions of one man, not the painting of frames by one artist around photos chosen by other parties, which seems to have been the case with all the earlier issues of this Generation except for Tunisia.

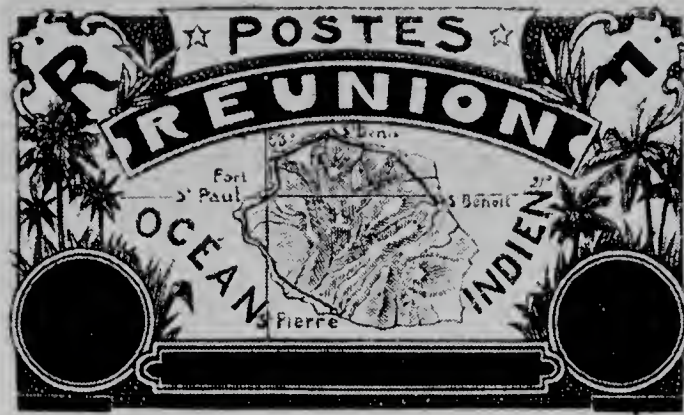
REUNION CHOOSES ITS OWN DESIGNS

Reunion was not one of the colonies mentioned in connection with the recess stamps program of 1900-03, yet we have various indications (*Coll. T. P.*, 1904, p. 339) that the colony was thinking about new pictorial stamps at least as early as mid-1904. Of course, it was well aware of the trend to pictorials, having already seen the Congo, Somali Coast, Madagascar and Guinea results, and had been apprised of the Ministerial intents. About that time the *Conseil Général* of the colony adopted plans for new stamps. First they called for the public to submit models of designs, which should consist of three types illustrating the fauna, flora, or the great colonizers of Reunion. "The stamps will be engraved in *taille douce* and printed in two colors. Already some specialists have furnished some designs and photos for consideration for these new stamps. A commission will be appointed later to make a choice from among the models presented." (From the *Journal Officiel de la Réunion*, 1904)

Shortly, Maury learned it was officially announced that the new series of three types would consist of: 1) an undine (classical mythological figure for the spirit of water); 2) the coat of arms of Reunion, with the motto; and 3) a map of the island. Maury, who prided himself on his knowledge of French heraldry and iconography, was taken aback by the coat of arms proposal since he had never heard of its existence. A more definite description of this act appeared in *Le Journal de la Réunion* of 4 Oct. 1904, which stated that the jury commission had chosen four designs due to Mon. Adolphe Chauvet, to wit:

- a) the map of the island in miniature
- b) the roadstead of Saint-Denis, with the motto "Praeter omnes angulus ridet" in an exergue ("This little corner of the earth pleases me the most.")
- c) the view of Sainte-Rose and the volcano behind it
- d) a single postage-due design

The *Journal* added that . . . "Chauvet executed these designs in a single afternoon at the office of the Postal Service" . . . "they are full of originality and one can easily understand why the Commission gave them preference over the reduced photos which were in competition with them." (*Coll. T. P.*, 1905, p. 7)



Master Die Proof in black on India paper of the map type (Note that cartouches at bottom for names of engraver and designer are not lettered on the proof.)



Original drawing of Adolphe Chauvet's design for the Map Type of Reunion. (This and the other drawings taken from Coll. T.P., 1905, p. 300.)

One of Maury's correspondents in Reunion wrote him that he had seen the new designs reduced to postage-stamp size, and that the arms in the design were those of the city of St.-Denis, not of the colony, though they might be adopted as those for the colony (and if so, the parapet at top would probably be removed). Almost a year later his correspondent sent him photos of the Chauvet *maquettes* and they were reproduced in *Coll. de T. P.* 1905, p. 300. Maury commented that the subjects were well chosen, but since they were to be executed in recess and two colors it was probable that the engraving can only better bring out the fineness of the designs. (As usual Maury was always optimistic.) However, his correspondent ridiculed the story that Chauvet had made the designs all in one afternoon—that would have been impossible, he wrote; in fact, the artist was given time to do a careful artistic job.

By this time (1905), the colony's administration had officially adopted the designs and sent them to the Minister for execution of the stamps. The map design was to be for the low denominations of postage (1-15c), the roadstead of St.-Denis for the middle postage values, and the view of Ste.-Rose for the high values—these three were in large horizontal rectangular format. The postage-due design turned out to be non-pictorial.

Maury's correspondent acknowledged that the designs would probably be modified in Paris, but the Reunion *Conseil Général* had voted a sufficiently generous budget to

insure they would be very pretty stamps. Alas, his premonition of Paris modifications was to prove all too true and more serious.

In mid-1905 the *Réunionnais* still believed the stamps would be printed in recess, apparently unaware that the Ministry had two years before then completely abandoned any commitments to recess. Not until early 1906 did the folks in St.-Denis finally get the word—typo it would be.

Maury reported in early 1906 (*Coll. T. P.*, p. 138) that one of his customers had seen some color proofs of the stamps at the Ministry offices and thought they had a very felicitous appearance.

ALAS, THE STAMPS

The stamps were issued around January or February 1907. We find that Puyplat again is the chosen engraver. The four designs issued are not easy to describe, owing to their involved details:

a) *The map type*, for low denominations of postage, in large horizontal rectangular format. The center subject is a hachured relief map of the island on a white background representing the surrounding ocean; a latitude and a longitude line are included (so it really looks like a map), as well as locations of several towns identified by name. The legend Océan Indien is writ rather large around the south side of the map. The complex framework consists of no less than seven separate cartouches for legends at top and bottom; in the top corners these carry the letters "R" and "F," and in top center POSTES above REUNION; at bottom left and right, circles contain the numerals of value and at center CENTIMES (15c) or UN CENTIME, etc. (REUNION is white on color but other legends are color on white). Growing out of the tops of the denomination circles are shrubs and groups of palm trees which reach up and infiltrate the R and F cartouches at top. The outer frame line is mostly thin and somewhat irregular, formed in large part by the margins of the various cartouches. The map and ocean legends are in one color and framework with its legends in the other color. All lettering is in non-serifed capitals; numerals are serifed. A stippled background fills some of the voids between cartouches.

b) *The Saint-Denis roadstead type*, for middle postage denominations, in large horizontal rectangular format. The center subject is a view along the shore at St.-Denis harbor, ocean to right with several vessels in the offing, and on the left a long jetty and breakwater enclosing a lagoon or harbor of the port in which a vessel is docked, with high bluffs further up the shore and a road. The outer frame is solid color giving way inward to a ruled or stippled background on which the legends, some in cartouches, and the coat of arms device are applied. REUNION in white serifed caps is spread across the top, "RF" in a cartouche to its right, and POSTES below on the white space for the sky of the view. The arms is at left, but the motto on a wavy banderole is run off to the right along the bottom of the view. At bottom two cartouches carry the numeral and "Centimes" of value.

c) *The Ste.-Rose—Volcano type*, for high denominations, in large horizontal rectangular format. The view is from the water towards the shore, several ships and an albatross(?) in the foreground. The buildings of Ste.-Rose are dimly visible and behind them the steep mountain side rises to the summit of the volcano cone with smoke blowing off from its vent. The relatively simple frame has on three sides only a solid line but at left is a globe (with sprig of leaves) showing the continent of Africa, Madagascar, and faintly, Reunion. A cartouche at top left carries RF intertwined and at bottom a long cartouche has the denomination at left and REUNION at right. POSTES is lettered against the white sky at top.

d) *The postage due type*, in small vertical format, has seven cartouches of various shapes plastered on a dark stippled background. R, POSTES, and F at top, REUNION



Master Die Proof in black on India of the St.-Denis view type.



Original drawing of A. Chauvet for the St.-Denis harbor-view design of Reunion.

and TAXE/a PERCEVOIR in center, and denomination at bottom right and left, between "Centimes." The lettering style varies, and the center and corner cartouches are trimmed with floral motifs.

Maury soon was out with his comments (*Coll. T. P.*, 1907, p. 112), but not, he said, just to report some ugliness: "The artist who made the original compositions will have difficulty in recognizing his work; the retouches of them are unfortunate, the inscriptions in outsize lettering tend to choke the subjects. On the map design the name of St.-Denis, the capital, is almost illegible, whereas the names of other towns are strong. The oversize label *Océan Indien* can be read a meter away. The banderole bearing the motto of the coat of arms is mutilated by snaking it away from the arms shield and fluttering it far off to the right. The parapet wall sets too far down on the shield eliminating the top cartouche of the arms [which Chauvet did also]. In the Ste.-Rose type the engraver put the legend REUNION at bottom as Chauvet didn't leave enough room for it at top." (Maury didn't think this change was in good taste—though we don't see why.) "The dues stamp is to be respected—rather coquettish for this genre of stamp, but what a shame they did not avoid such awful colors."

That was all Maury had to say, surprisingly brief and picayunish for him. He doesn't strongly damn the stamps nor clearly praise them. However, he reported much unhappiness over them among his customers, and noted that correspondents in Reunion especially complained that the changes made in Paris were done without consulting Chauvet nor sending him (or the colony?) the proofs.

Montader said nothing about the issue at the time, though in 1909 (*Le Postillon*, p. 31) he found occasion to comment incidentally on "the bad taste of Boulevard Brune [address of the stamp printery] for tinted colors—the Reunion syrups of grenadine, currant, and even worse."

Le Journal des Philatélistes (Dec. 1906, p. 111), having seen the forthcoming designs illustrated in the press, remarked that the "subjects of the new Reunion stamps could have been well done but if the execution must be like those horrors of Guadeloupe, Guinea, and Guiana, then we request that they keep the old types."

L'Echo de la Timbrologie (1907, p. 100), when illustrating the new Reunion issue, was moved to rather strong criticism: "The ugliness of the new stamps of this colony defy all description. Chauvet and Puyplat, who perhaps are great artists, do not seem to have any doubts as to what a postage stamp must be—it is not that their ideas are bad—the misfortune is that they are poorly realized both from point of view of composition and execution. And moreover those enormous formats really greatly abuse those who use the stamps to stick up in albums. The type for postage-due recalls the worst days of Colombia—the RF letters are separated at top, and the stamps are printed in villainous colors."

Révue Française des Collectionneurs (1907, p. 48) had a similar reaction: ". . . the new Reunion issue has no pretense of dazzling one by the beauty of its stamps; those we have seen would not be accepted by the most vulgar merchant of Épinal." But its views on the postage dues were somewhat contrary to other critics: "only a little less repugnant—the least pretentious design is the best one, the colors better chosen." *De gustibus . . .!*

CHAUVET DEFENDED

The greatest wail emanated from Edmond Dantès, writing a column in *Le Journal de la Réunion*, which was widely quoted in the French press:

"*Our Postage Stamps.*—As we have recently announced, the new stamps which the Colony had ordered have been on sale for the last several days. Everyone knows the various designs of these stamps were chosen in a competition. They are the models presented by M. Chauvet, a local land-surveyor, who won the vote of preference. They were delicious.

"Composed with spirit and in a charming style, finely drawn and very agreeably tinted, these vignettes which we saw at the time seemed to us irreproachable. The designer told us he thought they would be even better when engraved, and we believed his augury.

"What a deception we feel in face of these little horrors that they have sent us. A collection which costs 40 and some thousands of francs—if you please! They must have believed in long shots.

"The one centime stamp, which is used by the hundreds every day, carries a minuscule map of the island in the midst of a mauve-colored frame. The map looks like a tortoise shell; it's just a poster.

"Our cirques, our mountains, our ravines, so characteristic, which one could distinguish with naked eye on the original, have totally disappeared. The rose color adopted in the printing is unbelievable. Baron Chevreul himself [the inventor of the first color-classification system], who classified thousands of tints, could never identify this one.

"Very useful for the Metropolitans, though rather unobtrusively, the design had indicated the island lies in the Indian Ocean. The engraver decided it was desirable to accentuate the fact, perhaps because it had surprised him. Under his burin the words 'Océan Indién' have taken on a capital importance. It is horrible.



Master-Die Proof in black on India paper of the Ste.-Rose—Volcano type (no designer and engraver names inscribed on this type.)



Original drawing of A. Chauvet for the Ste.-Rose/Volcano design type of Reunion.

“The stamp for 10 centimes is even worse. Here it is the border which is in the unspeakable rose. One might call it a commercial label with its trade mark. Evidently the engraver thought he would make a hit with the African population.

“The stamps with the arms are not any better done. And the ones which picture the roadstead of Saint-Denis, with Cape Bernard and the Barachois [lagoon] are ahead of time: the Barachois is filled in and the curved jetty which enclosed it becomes a cliff road. The others are in keeping. As if in mockery, the dues stamps are the only ones to give any satisfaction. They partake of the *a la mode* banality.

“Philatelists are not difficult from an artistic point of view. They buy the new stamps. They buy even the Frogier issue of Diego-Suarez, you know—those misshapen lithographs which Admiral Bienaimé suppressed. However, we regret that our postal administration was not more insistent that proofs be submitted to them before accepting the work they ordered. The models were perfect: what they gave us for 43,000 francs is not worth a crock.” (*Coll. de T. P.*, 1907, p. 186)

PUYPLAT, HOW COULD YOU?

The insistence of all the partisans and critics that Chauvet's models were “perfect” makes us curious to see them in their original splendor. The reproductions we show are taken from Maury's *C.T.P.* (1906, p. 138; 1905, p. 300) and are too unclear to judge the merits of all the claims. But we can see how little or how greatly Puyplat changed the style of things, whether on his own initiative or at the suggestion of others (in the

Ministry or printery?). The lettering and numerals were generally enlarged (—which the postal people like—) and the proportions of width to height were changed to fit the more elongated format which the other colonial pictorials took, probably determined by the press size. This elongation in shape led Puyplat to extend and make more distant the views. The map of the island and the numeral spaces were enlarged so the map almost fills up the ocean, and the enlarged words *Océan Indien* crowd around it.

In the St.-Denis view type the enlarged legends overpower the scene, the banner with the motto was prominently unfurled across the bottom, and the coastal details altered as mentioned by Dantès. Puyplat's modifications of the first two designs do not strike us as very drastic in style, but in the Ste.-Rose type he rather considerably altered the frame and legends so that they are noticeably out of style with the first two types and with Chauvet. (Was that why Chauvet and Puyplat's names are not inscribed on it?)

The dues design was less modified—the RF and numerals somewhat enlarged and the word REUNION reduced.

Be that as it may, the general spirit (and defect) of Chauvet's conceptions was retained, while giving greater emphasis to the inscriptions and scenery. Chauvet's paintings (or drawings) were undoubtedly too fine-grained for the sort of coarse typo engraving which Puyplat and the stamp printery seemed to favor—though we have seen that Puyplat could be delicate on occasion.

THE SPIRIT OF CHAUVET

Comte de Pomyers in his book on Reunion stamps (Bischwiller, 1939) seemed to approve of the local-color choice of subjects (*"bien Réunionnais"*). Romantically, he saw the St.-Denis roadstead type with its ships coming and going, as evoking the idea of letters with this stamp leaving for France. And he admired the panorama of Ste.-Rose with its volcano behind, even though he felt the cadre was rather sparse (compared to the other designs at least), and on the globe at left, "Reunion" was too small to be readily perceived (—a belittling gesture?).

We, too, like the Ste.-Rose design, and find it one of the more charming of the typo pictorials of this Generation. The fresh ocean trade winds billowing the boat sails and carrying off the smoke from the immanent volcano, and the flapping albatross impart the sense of movement and life that lift this vignette a cut above most of the early pictorials. Puyplat certainly improved on Chauvet with this one, whereas his treatment of the others was of questionable help.

The taste of Chauvet's admirers may draw a smile but some allowance has to be made for the parochial and isolated cultural milieu of a small colony so far from France and from any other progressive cultural centers. Local pride is strong and sensitive on islands.

Perhaps the most striking effect of the three Reunion postage designs is the prominent mixture of lettering style both within and between the design types—Chauvet himself had presented a degree of this but Puyplat exaggerated it. The result is very annoying to many tastes, though there is no very compelling reason for all the designs in a set to conform to a given style except on the philatelic assumption that the stamps are always to be looked at and used together as a set. There was very little of this lettering diversity on the previous pictorials nor will we see much of it on later ones. The idea is repugnant to most artists, and one would not expect to see it in stamp sets except perhaps where each design was by a different artist.

The fancy cartouches with fastener pins and curlicues recall such 19th century idioms on certain previous pictorials.

It remains to note that most of the stamps in these Reunion designs were printed in bicolor, except the dues, some of which were printed on colored papers, however. The

effect of the designs is in many cases enhanced by the happy choice of color contrasts. The deep aniline carmine-rose ("grenadine") of which the critics complained is admittedly a garish, ugly shade on some printings. On the map and Ste.-Rose designs, no colors, however bad, succeed in hiding the clarity and strength of the engraving, whereas the St.-Denis type with its muddled details and lack of contrast suffers a great loss of clarity in many of the colors used.

One may take notice too, of the difference in the frames of the three postage types. The wide and bushy clumps of palms and fancy cartouches of the map type are fortunately sufficiently open with white background to avoid a heavy effect. In the St.-Denis design a darker but less obtrusive framework merges with the dense scene rather than sets it apart—creating a disagreeable impression which even the bicolours can't relieve. A spare frame and white backgrounds for the lettering account for the light and airy atmosphere of the Ste.-Rose stamp—a "modern" look well in advance of its time.

As for the dues design, its banal conventionality, traditional for dues issues, does not afford one an opportunity to say anything favorable, albeit the Victorians, as we have read above, felt right at home with it.

In regarding the subject matter of these stamps, we notice first of all its essentially geographic nature and the absence of any anthropological, social or political aspect. Undoubtedly this reflects the verity of the Reunion experience; for the island was uninhabited by any natives when first settled by Frenchmen in the 17th Century and thus has had no imperialistic conflict of culture or race, though Negro slaves and some East Indian and Madagascans were later introduced as laborers. Secondly, illustration of a map on a stamp was most unusual at that time, though not unprecedented, and unique for French colonies. Criticism of the Reunion stamps was, we noted, directed against the engraving, design details, and colors, not the subjects. The *Réunionnais* felt that their culture, however provincial, was homogeneous with that of France, whereas the physical beauty of their island was unique—and that was the spirit of Chauvet.

Chauvet, as a land-surveyor, was probably a good draftsman but only an amateur artist of unsophisticated taste. He was a descendant of an old 18th century Reunion family and had no reputation for his talent except locally. This issue was one of the few of the colonial pictorials not designed by a Metropolitan professional.

PROOFS AND ESSAYS

Proofs reported or which we have seen are of types common to most or many of the issues of this Generation.

I. Die Proofs

A. Master-Die Proofs, without numerals of value, large margins:

1. Black on India paper, without surrounds; numeral spaces and blocks for denomination terms in solid (color)—seen for all three postage designs and probably exist for the dues type also.
2. Bicolored on India paper, without surrounds—seen of the St.-Denis type in blue and rose. (Color proofs on India are unusual.)
3. Bicolor trials, with serial numbers in pen at top right, in unissued colors and issued colors, no surrounds or control punches—
 - a. Map type—seen: green and purple, black and mauve, rose and mauve, etc.
 - b. St.-Denis type—seen: carmine and rose, brown and rose, green and deep green, etc.
 - c. Ste.-Rose type—seen: black and blue, rose and mauve, red and rose, etc.
 - d. Dues type—various monocolours reported.
 (Many other colors of these trials must exist, probably over 30 of each type.)

B. Secondary Die Proofs, with numerals and terms of value

1. Black on India paper
2. Black on colored ordinary papers
3. Bicolored on ordinary white paper (postage designs only)

II. Plate Proofs—none reported or seen

We have seen a group of several proofs of the postage designs in issued color with approval signatures of (Ministry?) officials and dates in the margins.

III. Essays—None other than Chauvet's *maquettes* are known to us; these are reproduced herewith from Maury's illustrations (*C.T.P.*, 1906, p. 138, 1905, p. 300); the media used, original sizes and colors, are not described in the literature. They were apparently drawings which were tinted over in colors and then reduced photographically to stamp size. The appearance of perforations was drawn to give a more realistic idea of how they would look as stamps. As Puyplat worked directly from Chauvet's art, no die essays are likely. Some of the *maquettes* of other competitors for the Reunion jury commission may have been illustrated in the local press, but there are no files of these sources available in America to search.

(To be continued)

The Unheralded Designers of the Fort Snelling Stamp

An article by Wayne Hassell in the St. Paul *Sunday Pioneer Press* of Nov. 1, 1970, reveals that the Fort Snelling stamp (U. S. No. 1401) was the cooperative effort of four artists rather than of David K. Stone alone. The other three were Minnesota men—Leslie Kouba, Francis Meisch, and Leonard Fellman. They originally prepared suggestions for a design at the behest of a governor's stamp committee headed by Floyd Risvold, an authority on the Fort's postal history.

These suggestions were discarded in spite of the fact that two of the team were experienced stamp designers—Fellman did the Appomattox issue and Kouba did two duck stamps—while Stone had never done a stamp or seen Fort Snelling. Working from several differing paintings, he produced a design with several minor flaws.

The Minnesotans prepared a correction overlay after the Stone design was submitted to them at Risvold's insistence. They put the keelboat in proper perspective; moved the flag; placed the Mississippi into the design at center right; added the commander's house at the right side of the bluff, and a guard tower; eliminated a superfluous log cabin; and corrected window placements.

(The above item was submitted by Warren R. Bower.)

Czech Masaryk Issue Essays and Proofs

An exhaustive study of the inception and production of Czechoslovakia's 1920 Masaryk issue by Z. Kvasnicka and translated by J. J. Verner has appeared in the July and August 1970 issues of *The American Philatelist*. Essays, proofs, color trials and printer's waste are discussed and illustrated profusely. The designer was Max Svabinsky, who later gained considerable fame for his postage stamp art. He was assisted by the engraver Eduard Karel. Together they intended to produce line engraved stamps, but since capable printers were not available, they had to settle for letterpress. Their experiments in transforming an intaglio die into a letterpress die are carefully detailed, as well as subsequent excursions into photograure. These excellent articles are an important addition to the literature of essays and proofs.

BRM

The Whole Truth

About the So-Called First Designs or Premiere Gravures or August Issue of the United States, 1861

(listed in Scott catalogs as postage stamps Numbers 55 to 62)

By Elliott Perry

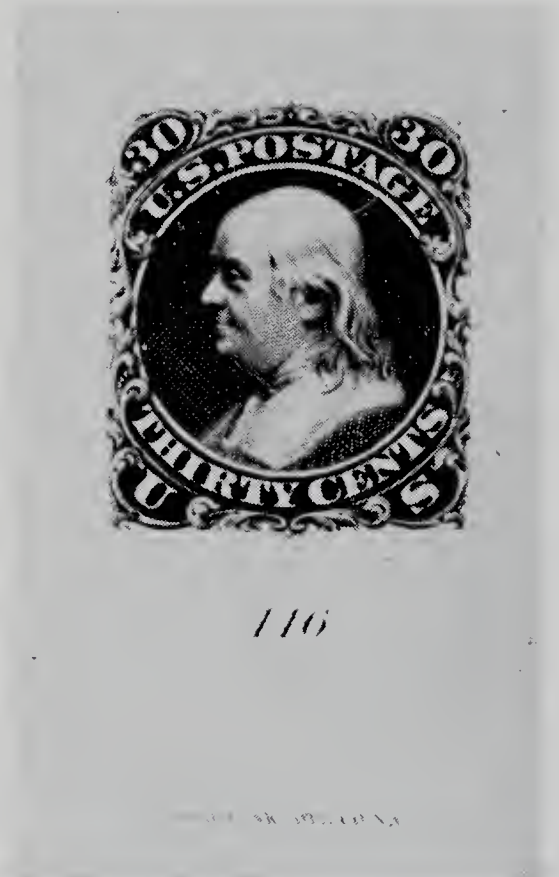
© 1971 by Elliott Perry

(Concluded from JOURNAL No. 110, Page 88)

30c Type II - Plate No. 7



Proof from the earliest known state of the 30c die with imprint but without die number (before the die number was added?). This proof has pencilled additions above the ornament at the middle of the upper edge and below the similar ornament below the bottom edge. It does not show a strong dot outside of the upper right corner. (left)

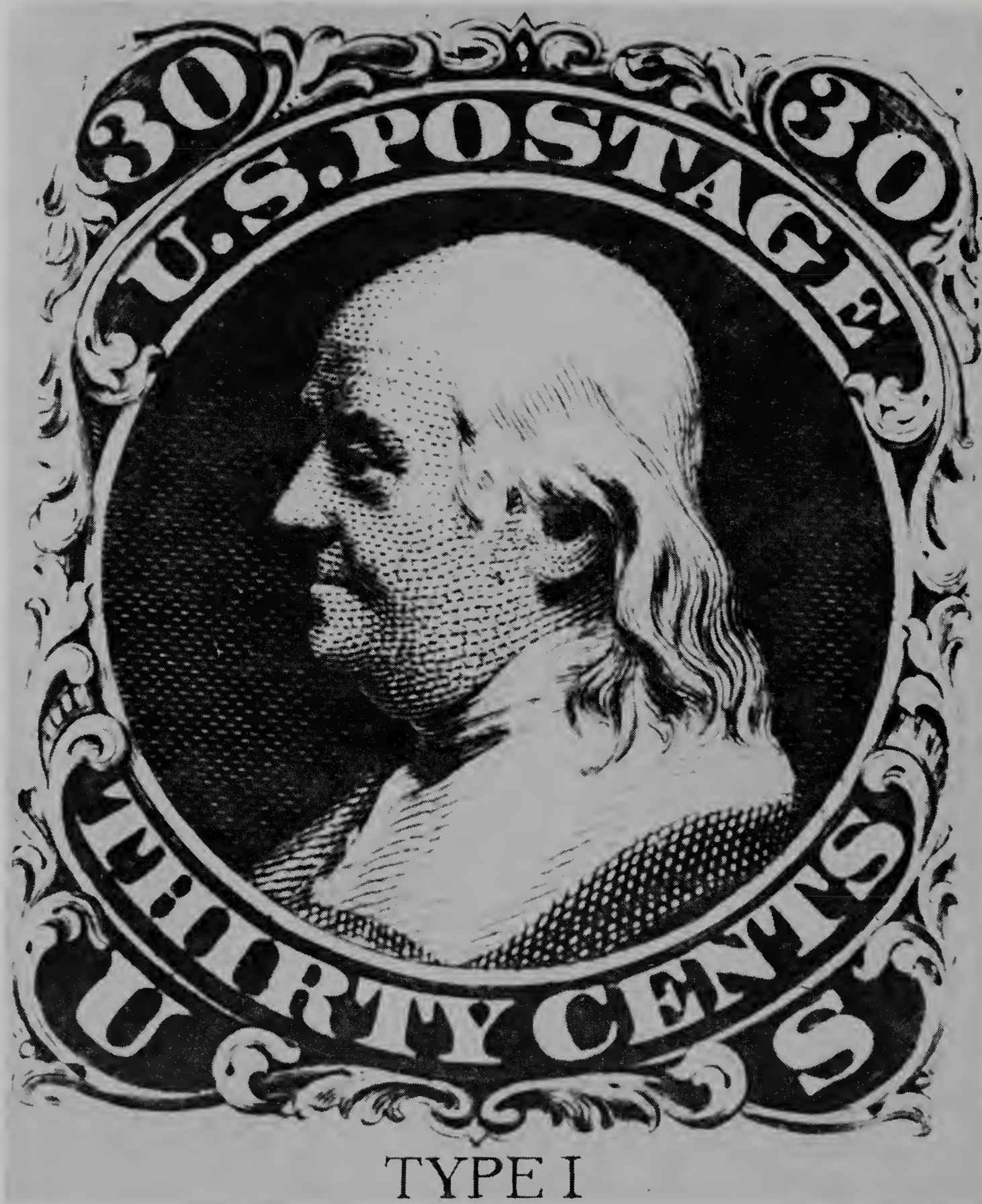


Die proof of 30c with imprint and number "446." (right)

No evidence appears that a "First Design" (Type I) plate of the 30c was ever made. Probably the procedure with Types I and II of the 30c was similar to that of the 24c. The "First Design" was not approved and exists only as a die proof. Type II is an alteration of Type I. As altered—or completed—Type II was taken on a roll and transferred 200 times to enter it on plate No. 7. A printed and finished sheet was submitted to Washington for approval of paper, color and possible confirmation of the altered design.

All known 30c plate proofs, finished impressions from the first sheet, and regularly issued 30c postage stamps of the 1861-68 series, were printed from plate No. 7, which became the property of the U. S. Post Office Department.

Scott catalog No. 61 is mis-cataloged as a "First Design" postage stamp it exists only as a die proof. A finished essay from Plate No. 7 could be stuck on mail today

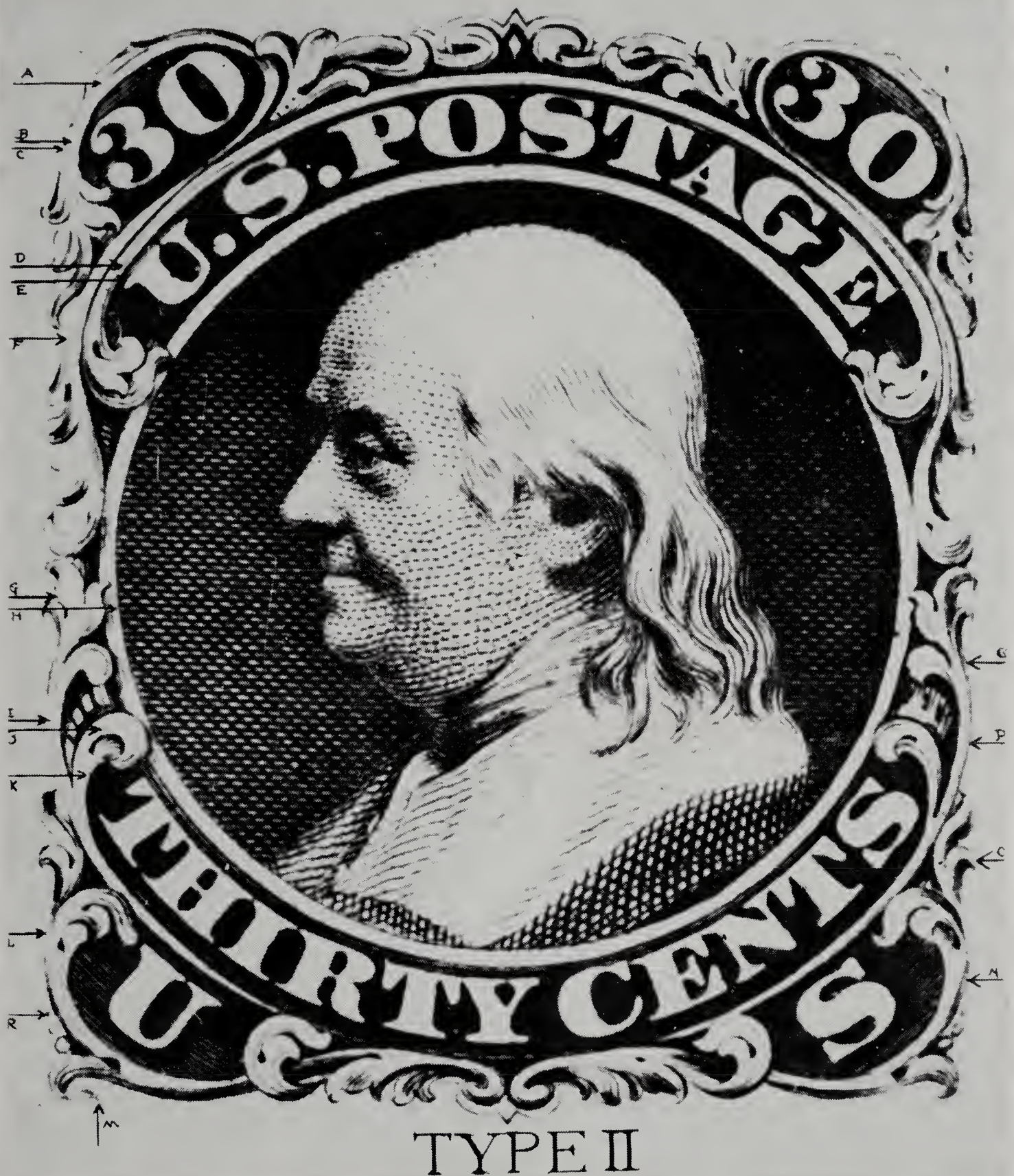


Proof from the 30c die, Brazer Type I, showing additional outer line on the central ornament at top and bottom and a strong dot outside the upper right corner.

and get itself cancelled, which would not prove that it had been on sale or sold at any post office.

Re-entering the 12c Premiere Gravure Plate No. 5

Before Luff learned that each of the essays which he mistakenly dubbed "premiere gravures" was printed from a plate in the series "1" for the 1c to "8" for the 90c, he made a discovery which seems to have been the nearest he came to finding an important fact in the story of the 1861 issue.



Proof from the 30c die showing additions, alterations or strengthening of lines, Brazer Type II, as noted by him.

He wrote, "It is said to be a matter of official record that, when these stamps were delivered to the government the designs did not give satisfaction, and alterations were ordered to be made at once. This was promptly done and impressions from the altered dies were entered over those upon the original plates. I have seen evidence of this in blocks of proofs of the two types of the twelve cents, both from the same part of plate 5, and, by certain peculiarities of the imprint and plate number and their relative positions, proving the impressions to be from the same plate."

What happened to that proof? It has been a mystery, and still is. Luff never mentioned it again. Did he learn what Ashbrook demonstrated many years later (1942?)

that no such re-entry was possible? Or did he forget it when he learned that the regular issue 12c (Scott No. 69) was printed from plate No. 16? Or was Luff confused because when it became necessary to re-enter plate No. 16, the re-entering was done with the "Second Design" transfer roll?

Corrections with Comment for Vol. 28, No. 1, Whole No. 109

In the longer paragraph near the middle of Page 22, the fourth sentence should read: "On the other six government plates the stamp design plus a gutter varies from 21.5 mm. to 23.5 mm. wide and from 27 mm. to 29 mm. tall."

Prior to 1958, the "second designs—regular issue" plate proofs of the 1861 series were listed in Scott catalogs as coming from regular stamp plates used for that series.

In or about 1957 search (by Clarence Brazier?) for proofs from the original postage stamp plates of 1c, 5c, 10c and 12c was unsuccessful, and Sidney Barrett, who was then working on the Scott catalog, was informed. Therefore, the 1958 edition contained the note about re-issue plates of 1875 under proof No. 77P.

The present writer knew about this at the time and is solely responsible for the inexcusable lapse of memory which caused the errors about those proofs which are noted here.

Illustrated blocks of four of the "issued 5c" on Page 24, the 10c "postage stamp Type A27" on Page 25, and the "12c postage stamp Type A28, No. 69" on Page 26, were incorrectly described, and also in the text on Page 29. These three blocks are from the 100 subject re-issue plates of 1875—NOT from original postage stamp plates of the 1861 series.

These errors were discovered at Mrs. Maryette Lane's in St. Petersburg, Fla., late in February, 1971. Mrs. Lane had CeDora Hanus' work which announced the discovery of the alteration on the 5c die. Her friend, Larry Bustillo, showed the writer a block of 5c plate proofs on India with plate number of the re-issue plate which agreed with the 5c block illustrated on Page 24.

However, it should be noted that the block of eight 1c proofs shown on Page 23 is from postage stamp plate No. 27 and that this number indicates this 1c plate was made about the same date as was the third—and last—original 10c plate—No. 26.

It is believed this is the first time a plate proof from any 1c stamp plate of the original series of 1861 has been noted. Its apparent scarcity suggests that 5c, 10c and 12c proofs from the original plates of those values may also exist, although none were found in 1957.

(See also the fourth paragraph on Page 63 of No. 110 of this JOURNAL.)

Substitute the following measurements for those given on Page 29 of JOURNAL No. 109:

5c Postage Stamp, Plate No. 17

Design 20 mm. plus gutter 1.5 mm., total 21.5 mm. wide

Design 25.5 mm. plus gutter 1.5 mm., total 27 mm. tall

10c Postage Stamp, Plates No. 15 and 26

Design 20 mm. plus gutter 2.25 mm., total 22.25 mm. wide

Design 24.5 mm. plus gutter 3 mm., total 27.5 mm. tall

12c Postage Stamp, Plate No. 16

Design 20 mm. plus gutter 2.25 mm., total 22.25 mm. wide

Design 24.5 mm. plus gutter 3 mm., total 27.5 mm. tall.



5c Scott No. 76 unused block from plate No. 17

Illustrations courtesy of H. R. Harmer, Inc.



12c Scott No. 97 unused block from plate No. 16 after re-entry



10c Scott No. 96 block of eight (from plate No. 15?)

Omission

On Page 87 of No. 110 of this JOURNAL, the last line of the description under illustrations of Lot 21 and Lot 22 was omitted.

It reads: "of Scott No. 70. Illustrations courtesy of H. R. Harmer, Inc." No. 110 was in the mails before the omission was discovered.

Gordon Harmer's Statement and Commentary

Under date September 13, 1969, Gordon Harmer, who was responsible for the listing of the U.S. 1861 issue, stated:

"I quite agree that the matter is a controversial one. The note above #55 does give a warning regarding their status. Thought you might be interested in the enclosed."

The only reason any controversy ever existed was John Luff's failure to "do his homework." That is, to prove his claim that the set of "premiere gravures" was sent to U.S. post offices and sold for prepayment of postage "in the early part of August 1861." He knew that the burden of proof was upon him. The only defense he ever made was to write to Crawford Capen that "he thought he had proved his case." Yet his alleged "proof" turned out to be wrong.

Luff made no attempt to find even one of the official announcements of the "new issue" which are mentioned plainly in his own book. More than 400 have been found and are recorded in the Peach Orchard Archives. Many have been published in *Pat Paragraphs*. Most of the larger post offices in all of the "loyal states"—and some others—are included. Not one of them agrees with, or in any way tends to substantiate, Luff's "premiere issue" theory. These are FACTS—not guesswork.

The "enclosed" which Mr. Harmer referred to is a copy of the Philatelic Foundation certificate No. 25, 866, dated Sept. 11, 1967, which states:

We have examined the enclosed USA 1861 30c red orange, Scott #61 used, defective with a piece out at left, submitted by Harmer, Rooke & Co., Inc. of which a photograph is attached and are of the opinion that it is genuine.

Apparently this quite genuine essay with a cancellation of undisclosed character is the reason for the final clause in the note above Scott #55: "although No. 61 possibly was valid for postage."

How does this certificate prove that this 30c essay was sold, or ever on sale for postage, at any U.S. post office? Any "small figure" essay of 1869 could be cancelled, either on or not on a letter, and prove just as much—or just as little.

The William B. Hale Collection of Rochester, New York, contained a 12c essay with penmark such as may be found on various samples. And when J. M. Bartels was in business in Washington he bought a small collection which contained a 12c essay with dauber cancel. Such examples do not prove that any essay was ever on sale for postage at any post office.

It has been estimated that if Luff's "premiere issue" had not been a delusion about 70 three-cent essays would be known properly cancelled, on or off covers, and 20 or more one-cent essays. Yet in more than 70 years not one such 3c nor 1c has been found.

Where is there any doubt that these finished essays were *not* postage stamps and were never on sale at any post office, or were valid for postage "in the early part of August 1861" or at any other date, or anywhere?

The present writer knew and liked Luff for many years. He was a capable student—when he took time to do his homework. But when he copied from somebody else and didn't take the time or trouble to check hearsay against provable facts, his score for accuracy went below par.

That "Doubtful Note"

Cyril F. dos Passos prevailed upon Hugh Clark to insert the note "It is doubtful that Nos. 55, 56, 57, 59, 61 and 62 were regularly issued" in the 1940 edition of the Scott U. S. catalog, where it has been repeated with minor variations ever since. Well

may it be that Clark inserted it with tongue in cheek, knowing or strongly suspecting that it would receive just the attention which it has—none.

Claim has been made that as long as Scott catalogs Nos. 55 to 62 as if they were impressions which were sold and used for postage in the usual way, it is quite proper to offer them as legitimate postage stamps. But if such listing is not misleading, what is the excuse for thirty years of constant failure to mention that important note?

Another misleading expression is the use of "August" in connection with the so-called premiere gravures. These essays—listed in Scott catalogs as an issue of postage stamps—were not dubbed "August" between 1900 and 1930, nor for the past third of a century. If the use of "August" or "August Issue" for any of the Scott catalog numbers 55 to 62 is not a frequent attempt to make these essays appear to be very rare and desirable postage stamps which were issued and available for postage in August 1861, why give them the name of a non-existent issue?

“Improvements”

In 1896, Luff's account stated, "It is said to be a matter of official record, that when these stamps were delivered to the government, the designs did not give satisfaction, and alterations were ordered to be made at once. This was promptly done and impressions from the altered dies were entered over those upon the original plates."

When Luff's book appeared in 1902, he ignored or had forgotten all about his claim that "impressions from the altered dies were entered over those upon the original plates," and never mentioned it again. He changed "alterations" in the original designs to "improvements."

Other students generally accepted Luff's statement that the alterations were intended to be, and actually were, improvements. Apparently Ashbrook was the first to question that any alteration so slight that it escaped notice for thirty-five years could have been intended to be an "improvement." Certainly no competent board of artists would have recommended that any design be "improved" by making it worse! Luff stretched the extensive alterations on the 3c and 12c designs to become "improvements" on all eight values except the 24c and 30c.

The facts indicate that the Post Office Department was not willing to use any of the premier designs and had them altered to make the designs of the issued stamps distinguishable from the essays. It seems probable that such "secret marks" would also have been placed on the 3c and 12c, but the extensive "improvements" on the 3c and 12c made less noticeable alterations on them unnecessary.

In Conclusion - A Resume

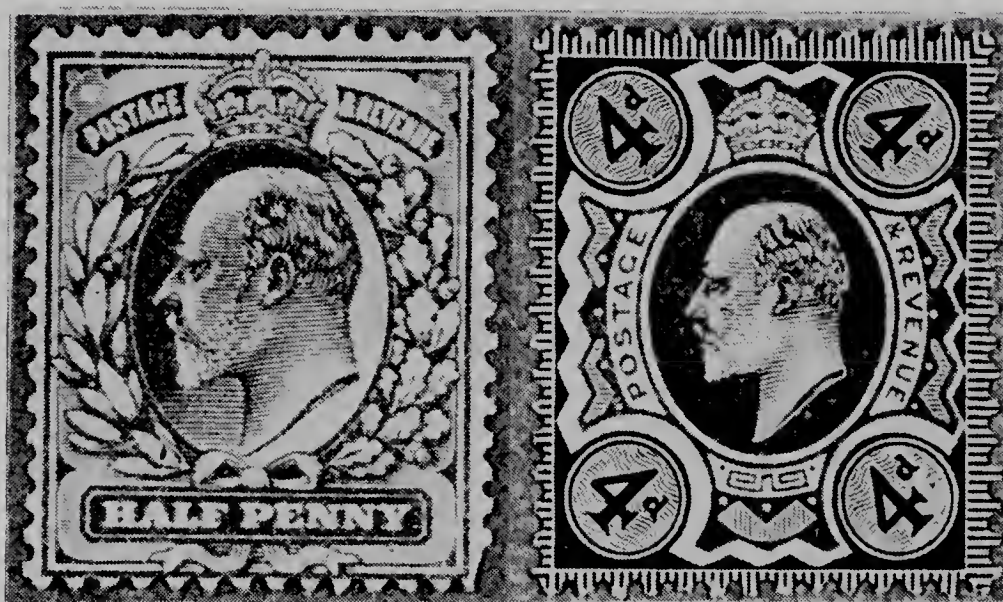
The 1c, 3c, 5c, 10c, 12c and 90c varieties incorrectly listed in Scott as "First Design" postage stamps numbers 55, 56, 57, 58, 59 and 62 were essays in the form of finished sheets, submitted to Washington, as required by the specifications, for the approval which none of them received. They were never on sale and were never valid for postage, at any post office. The six plates from which they were printed never became the property of the Post Office Department.

"First Design" 24c and 30c exist only as die proofs. These Type I designs were altered, and a finished sheet of each was submitted and approved. Subsequent printings from the 24c plate (No. 6) and the 30c plate (No. 7) were supplied to post offices, regularly issued and were—and still are—valid for postage. Both plates became government property.

At a date, probably in the early part of September, 1861, the 10c Type I (essay) plate No. 4, was used again for a day or two. Impressions were printed which the Stamp Agent supplied to many post offices to be sold and used for postage. Many properly used copies exist, both on and off covers. Consequently, the Scott catalog number 58 contains a contradiction. It includes a small quantity of essays which had no validity and a considerable quantity of stamps which were sold for postage and are still valid.

Designing Britain's Edwardian Stamps

By Barbara R. Mueller



Fuchs' design (left) and a hold-over from the Victorians praised as "good in design" by De La Rue.

A perusal of the March 1925 issue of *The American Philatelist* reveals a reprint of an article by Emil Fuchs, designer of Britain's Edwardian stamps, that originally appeared in *The Saturday Evening Post*.

Fuchs, an Austrian artist at home in all media, revealed that King Edward VII was dissatisfied with the De La Rue essays for the initial stamps of his reign and asked the firm to seek his (Fuchs') services. This choice subsequently raised a minor tempest in Parliament as opposition members questioned why a "foreigner" was entrusted with the task rather than a Briton. The protesters were finally silenced when the personal role played by the King in the selection of the artist was revealed. Nevertheless, the protestations were remembered in 1911 when the time came for designing the first Georgian stamps. The Royal Academy was duly consulted about the selection of an artist, but the end result was no better than Fuchs' solo effort.

The irksome restrictions laid down by the printer De La Rue are reported by Fuchs in the *Post* article. The firm took pains to point out in a letter of March, 1901, that "the present issue is the outcome of a protracted inquiry made by a Joint Committee of Experts which was appointed by the Postmaster General in October 1884 to consider the designs and colors of the Postage Stamps.

"The principal point the Committee had in view was to obtain a striking distinction between the different duties of Stamps, not only by daylight but by artificial light, so that

(Continued on Page 142)

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By Cyril F. dos Passos, LL.B, D.Sc.

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Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 110, Page 90.)

EUROPEAN COUNTRIES AND THEIR COLONIES

Stamp	Color	Plate Format	Refer- ence Number	Over- print Type	Perfo- rated	Punched
<i>Belgium</i>						
1915 Pictorials, 35c.	Black and dull grey-green	D/P?*	936	—	—	—
Ditto	Black and olive-green	?	?	I	—	—
Ditto				I	X	—
Ditto		3 x 3	787	I	X	X
40c.	Black and dull chestnut	D/P?*	?	—	—	—
Ditto	Black and chestnut	?	?	I	X	—
Ditto		3 x 3	788	I	X	X
50c.	Black and dull ultramarine	D/P?*	?	—	—	X
Ditto	Black and ultramarine	?	?	I	X	—
Ditto		3 x 3	789	I	X	X
1f.	Dull Sepia	D/P?*	?	—	—	—
Ditto	Sepia	?	?	I	X	—
Ditto		3 x 3	790	I	X	X
2f.	Pale red	D/P?*	?	I	—	X
Ditto	Dull red	?	?	—	—	X
Ditto	Reddish purple	?	?	—	—	—
Ditto		3 x 3	1122	I	X	X
5 FRANKEN	Deep brown	3 x 3	792	I	X	—
Ditto				I	X	X
10f.	Dull blue	?	?	—	—	X
Ditto		3 x 3	793	I	X	X
1945 Parcel Post 3f.	Ultramarine	—	2086	I	X	—
Ditto				I	X	X
5f.	Dull red	—	2085	I	X	—
Ditto				I	X	X

* Probably later reproductions of the engraved stamps with the frames or the whole stamps (1f. and 2f.) lithographed.

Belgian Congo

1894 Pictorials, 5c.	Black and rose	3 x 3	477	—	X	—
Ditto				I	X	X
Ditto				4	X	X
10c.	Black and lilac (shades)	3 x 3	478	I	X	—
Ditto				I	X	X
Ditto				4	X	X
Ditto, inverted center				I	X	—
25c.	Black and pale blue	3 x 3	479	—	X	—
Ditto				I	X	X
Ditto				Ia	—	X
Ditto				4	X	X
50c.	Black and orange	3 x 3	480	I	X	—
Ditto				I	X	X
Ditto				4	X	X
1f.	Black and brown	3 x 3	481	—	X	—
Ditto				I	X	X
Ditto				4	X	X
5f.	Black and green	3 x 3	482	—	X	—



Ditto	1a	—	X
Ditto	1a	X	X
Ditto	4	X	X

Note: Sheets of all values with abnormal perforation have four pairs imperf. between with a single stamp at center.

1896 Pictorials, 15c.	Black and carmine	3 x 3	756	1	—	—
Ditto				1	X	X
Ditto				1a	X	X
40c.	Black and brown	3 x 3	1219	1	—	—
Ditto				1	X	X
1926 Cattle 60c.	Ultramarine	—	1236	1	—	—
Ditto				1	X	X
1942 War Relief 10f. + 40f.	Deep purple	—	2011	1	—	—
Ditto				1	X	X
1942-43 Pictorials, 50c.	Sepia	—	2009	1	—	—
Ditto				1	X	X
1f.25	Black and chestnut	—	2006	5	—	—
Ditto				5	X	X
2f.	Olive-grey	—	2003	1	—	—
Ditto				1	X	X
10f.	Deep carmine	—	2004	1	—	—
Ditto				1	X	X
20f.	Black and brown	—	2008	1	—	—
Ditto				1	X	X
1947 Railway Train 2f.50	Brown and blue-green	—	3069	1	—	—
Ditto				1	—	X
Ditto				1	X	X

Ruanda Urundi

1942 War Relief 10f. + 40f.	Sepia	—	2010	1	—	—
Ditto				1	X	X
1942-43 Pictorials, 75c.	Sepia and myrtle-green	—	2005	1	—	—
Ditto				1	X	X
20f.	Black and purple	—	2007	1	—	—
Ditto				1	X	X

Czechoslovakia

1943 London Souvenir Sheet with five stamps printed in green or brown			?	1	X	—
Ditto				1	X	X

Iceland

1948 Olympic Games label (Litho)	Brown and other colors	—	3080	—	—	—
Ditto				1	—	X
Ditto				1	X	X

Netherlands

Consular Service 2.50g. (Litho)	Blue-green	—	2030	5	—	—
Ditto				5	X	X

Portugal and Colonies

1898 Vasco da Gama composite sheets of eight

Portugal (2)	Acores	Madeira	Africa	India	Macau	Timor
2 1/2r.	2 1/2r.	2 1/2r.	2 1/2r.	1 1/2r.	1/2a.	1/2a.
		Green	2 x 4	591	1	X
		Ditto			3	X
		Ditto			3 + 8	X
5r.	5r.	5r.	5r.	4 1/2r.	1a.	1a.
		Deep purple	2 x 4	593	1	X
		Ditto			3	X
		Ditto			3 + 8	X
10r.	10r.	10r.	10r.	6r.	2a.	2a.
		Vermilion	2 x 4	590	1	X
		Ditto			3 + 8	X
25r.	25r.	25r.	25r.	9r.	4a.	4a.
		Brown-orange	4 x 2	592	1	—
		Ditto			3 + 8	—
50r.	50r.	50r.	50r.	1t.	8a.	8a.
		Lake	4 x 2	878	1	X
		Ditto			2	X
		Ditto			3	X
		Ditto			3 + 8	X
75r.	75r.	75r.	75r.	2t.	12a.	12a.
		Olive-brown	4 x 2	595	1	X
		Ditto			2	X
		Ditto			3	X
		Ditto			3 + 8	X
100r.	100r.	100r.	100r.	4t.	16a.	16a.
		Blue-green	2 x 4	596	1	X
		Ditto			3	X
		Ditto			3 + 8	X
150r.	150r.	150r.	150r.	8t.	24a.	24a.
		Indigo	2 x 4	597	1	X
		Ditto			3 + 8	X

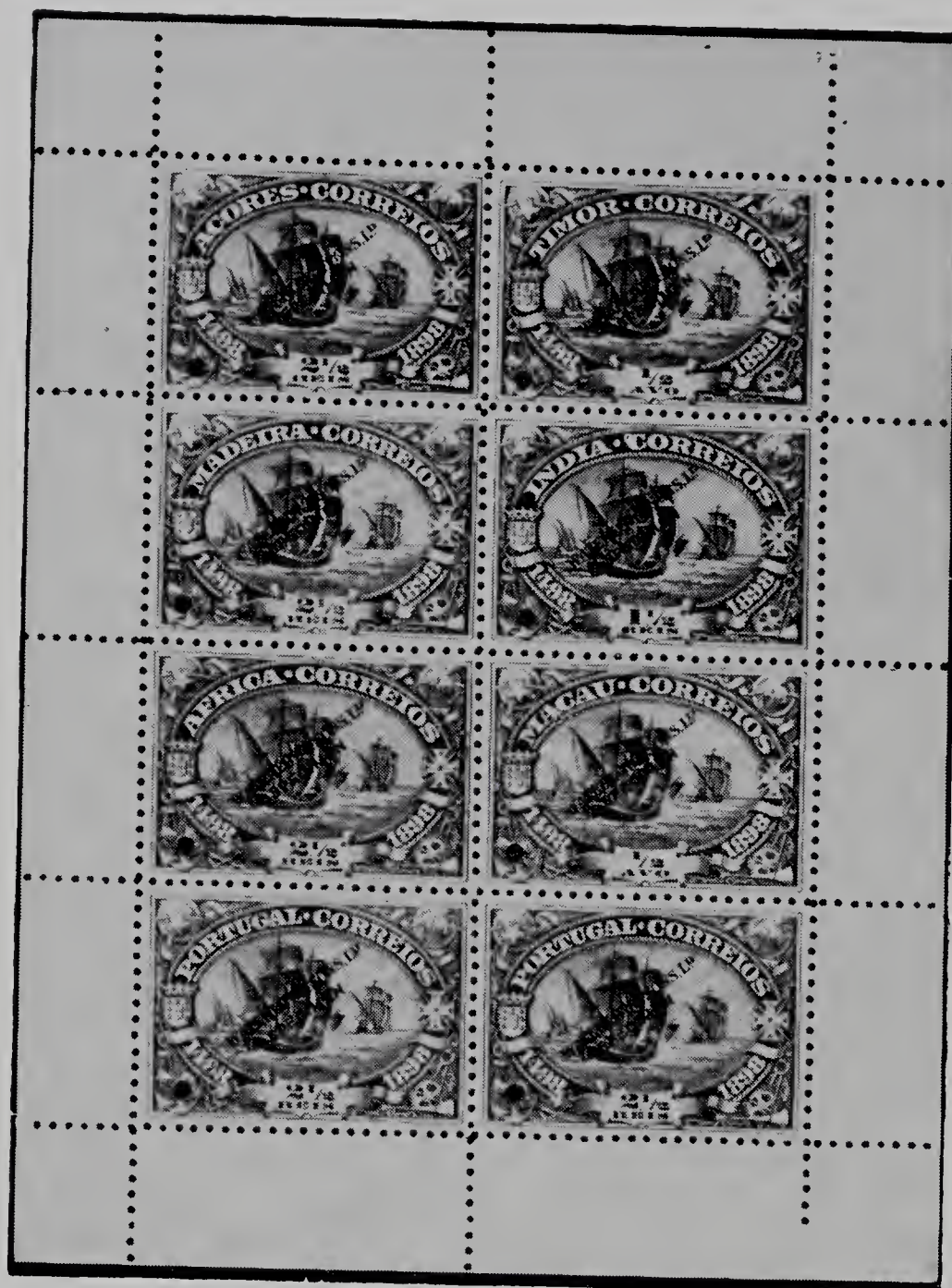
Ditto, single proofs, (mostly cut from composite sheets)

India 1 1/2r.	Black	—	?	—	—	—
Madeira 2 1/2r.	Green	—	591	—	—	—
Madeira 5r.	Black	—	?	—	—	—
Portugal 5r.	Deep purple	—	593	—	—	—
Portugal 10r.	Vermilion	—	590	—	—	—
Macau 2a.	Vermilion	—	590	—	—	—
Madeira 25r.	Brown-orange	—	592	—	—	—
Macau 8a.	Lake	—	878	—	—	—
Ditto	Grey-blue and brown	—	?	—	—	—
Africa 75r.	Olive-brown	—	595	—	—	—
India 4t.	Black	—	?	—	—	—
Timor 16a.	Blue-green	—	596	—	—	—
Timor 24a.	Black	—	?	—	—	—
India 8t.	Indigo	—	597	—	—	—

Portugal

1924 Camoens Centenary, proofs of the seven types without denomination

Camoens at Ceuta	Deep purple	—	1152	1a	—	—
	Ditto			1	X	X
Saving the “Lusiad”	Violet-blue	—	1155	1a	—	—
	Ditto			1	X	X
Luis de Camoens	Lake	—	1153	—	—	—
	Ditto			1	X	X
1st Edition of “Lusiad”	Sepia	—	1154	—	—	—
	Ditto			1	X	X
Death of Camoens	Orange-vermilion	—	1157	—	—	—
	Ditto			1	X	X
Tomb of Camoens	Blue-green	—	1158	—	—	—
	Ditto			1	X	X
Camoens’ Monument	Deep blue-green	—	1156	—	—	—
	Ditto			1	X	X
1925 Branco Centenary, proofs of the six types, five without denomination						
Branco’s House	Deep blue-green	—	1201	1a	—	—
	Ditto			1	X	X
Branco’s study	Bright blue	—	1202	—	—	—
	Ditto			1	X	X
Camilo Branco	Black and blue	—	1203	—	—	—
	Ditto			1	X	X
Ditto	Sepia	—	1204	1a	—	—
	Ditto			1	—	—
Teresa de Albuquerque	Orange	—	1205	1	—	—
	Ditto			1	X	X
Ditto, lithographed reproduction of the last	Dull orange	—	1305	—	—	—
Ditto				1	X	X
Mariana and Joao de Cruz	Blackish purple	—	1207	—	—	—
Ditto				1	X	X
Ditto	Lake	—	1208	1a	—	—
				1	X	X
Simao de Botelho 20E.	Red	—	1206	—	—	—
Ditto				1	X	X
1925 Pombal Charity Tax, proofs of the three types without denomination						
Pombal Monument	Indigo	—	1211	—	—	—
Ditto				1	X	X
Planning of Lisbon	Olive	—	1209	—	—	—
Ditto				1	X	X
Marquis de Pombal	Slate	—	1210	—	—	—
Ditto				1	X	X
1925 Red Cross frank	Brown and red	—	1232	1a	—	—
Ditto				1a	X	X
Mozambique Company, 1918-24 Pictorials						
1c.	Black and blue	3 x 3	879	1	—	—
Ditto				1	X	X
½c.	Chocolate	3 x 3	870	1a	—	—
Ditto				1	X	X
1c.	Black and orange	3 x 3	1136	1b	—	—
Ditto				1	X	X
1½c.	Indigo and slate	3 x 3	881	—	—	—
Ditto				1	X	X
Ditto	Green and chocolate	3 x 3	979	—	—	—
				1	X	X
Ditto						
2c.	Black and sage-green	3 x 3	869	—	—	—
				1	X	X
Ditto						
2½c.	Black and lake	3 x 3	882	1a	—	—
Ditto				1a	X	X
4c.	Black and blue	3 x 3	970	—	—	—
Ditto				1b	X	X
5c.	Black and orange	3 x 3	935	1b	—	—
Ditto				1b	X	X
6c.	Black and green	3 x 3	968	1b	—	—



Ditto				1b	X	X
7½c.		Chocolate and lake	3 x 3	975	1a	—
Ditto				1	X	X
8c.		Black and green	3 x 3	883	1b	—
Ditto				1a	X	X
10c.		Black and blue	3 x 3	884	1b	—
Ditto				1a	X	X
15c.		Black and red-brown	3 x 3	885	1	—
Ditto				1	X	X
Ditto		Grey-green and slate	3 x 3	1118	1b	—
Ditto				1	X	X
20c.		Black and red-brown	3 x 3	886	1b	—
Ditto				1	X	X
30c.		Green and purple	3 x 3	978	1b	—
Ditto				1	X	X
40d. (Litho reproduction of No. 981)		Black and purple	2 x 3	1310	—	—
Ditto				1	X	X
50c.		Black and blue	3 x 3	867	—	—
Ditto				1	X	X
1E.		Black and brown	3 x 3	866	—	—
Ditto				1	X	X
1935 Zambesi Bridge 1E.		Red-brown	—	1643	1	—
Ditto				1	X	X
Ditto		Black and magenta	—	1644	1	—

Ditto				1	X	X
1935	Air triangular 5c.	Indigo and brown	—	1679	1	—
Ditto				1	X	X
Ditto	10c.	Purple and grey	—	1680	1	—
Ditto				1	X	X
Ditto	15c.	Blue and black	—	1681	1	—
Ditto				1	X	X
Ditto,	rectangular 40c.	Grey and bottle-green	—	1678	1a	—
Ditto				1a	X	X
Ditto		Slate and carmine	—	1682	1	—
Ditto				1a	—	—
1937	Pictorials					
1c.		Grey and grey-green	—	1785	—	—
Ditto				1	X	X
5c.		Black and lake	—	1773	1	—
Ditto				1	X	X
10c.		Chocolate and violet-blue	—	1776	1a	—
Ditto				1	X	X
15c.		Red-brown and violet	—	1774	1	—
Ditto				1	X	X
20c.		Black and vermilion	—	1775	1	—
Ditto				1	X	X
30c.		Green and brown	—	1778	1	—
Ditto				1	X	X
40c.		Purple-black and sage-green	—	1779	1	—
Ditto				1	X	X
45c.		Black and dark brown	—	1780	1	—
Ditto				1	X	X
50c.		Blue and orange- vermilion	—	1781	1	—
Ditto				1	X	X
60c.		Green and violet	—	1783	1	—
Ditto				1	X	X
70c.		Chocolate and mauve	—	1777	1	—
Ditto				1	X	X
80c.		Grey-green and orange	—	1784	—	—
Ditto				1	X	X
85c.		Green and purple	—	1782	1	—
Ditto				1	X	X
Ditto		Blue and brown- purple	—	?	1	X
1E.		Sepia and lake	—	1789	1	—
Ditto				1	X	X
1.40E.		Mauve and grey-brown	—	1788	1	—
Ditto				1	X	X
2E.		Brown and olive-green	—	1790	—	—
Ditto				1	X	X
5E.		Brown and bright blue	—	1787	1	—
Ditto				1	X	X
10E.		Mauve and grey-green	—	1786	1	—
Ditto				1	X	X
20E.		Grey-green and indigo	—	1772	8	—
Ditto				1	X	X
<i>Portuguese Nyassa</i>						
1901	10r.	Black and grey-green	—	?	1b	—

Ditto, 200r.	Black and brown-orange	—	?	1b	—	—
Ditto, composite sheet, 2½r.(3) + 5r.(3) + 10r.(3)	Black and grey-green	3 x 3	681	1b	X	X
Ditto, composite sheet, 15r.(3) + 20r.(3) + 25r.(3)	Black and grey-green	3 x 3	681?	1b	X	X
Ditto, composite sheet, 75r.(3) + 80r.(3) + 100r.(3)	Black and brown-orange	3 x 3	682?	1b	X	X
Ditto, composite sheet, 150r.(3) + 200r.(3) + 300r.(3)	Black and brown-orange	3 x 3	682	1b	X	X
Ditto				2	X	X
1911 Zebra 2½r.*	Black and yellow-brown	—	?	1b	—	—
Ditto	Black and purple-brown	—	?	1b	—	—
Ditto, composite sheet, 2½r.*(2) + 5r.*(2) + 10r.*(2) + 20r. + 25r. + 50r.	Black and yellow-brown	3 x 3	751	1b	X	X
Ditto	Black and purple-brown	3 x 3	816	1b	X	X
Ditto, Ship 200r.*	Black and deep blue	—	?	1b	—	—
Ditto, composite sheet, 75r.*(2) + 100r.*(2) + 200r.*(2) + 300r. + 400r. + 500r.	Black and deep blue	3 x 3	747	1b	X	X
* Value not issued in this design.						
1921-23 Vasco da Gama 4c.	Black and blue	—	940	1a	—	—
Ditto, composite sheet, 2c. + 2½c. + 4c. + 5c.(3) + 6c.(3)	Black and blue	3 x 3	940	1a	X	X
Ditto, Ship 7½c.	Blue and lake	—	941	—	—	—
Ditto, composite sheet, 7½c. + 8c. + 10c. + 15c.(3) + 20c.(3)	Blue and lake	3 x 3	941	1a	—	—
Ditto, Zebra 30c.	Brown and green	D/P	942	—	—	—
Ditto, Lithographed reproduction	Chocolate and olive	—	1303	—	—	—
Ditto		2 x 3	1303	1	—	—
Ditto, 50c. (Engraved)	Emerald and black	—	?	—	—	—
Ditto, composite sheet, 30c.(2) + 40c.(2) + 50c.(2) + 1E.(3)	Brown and green	3 x 3	942	1	X	X
Ditto, Dhow 5E.	Black and green	—	1240	1	—	—
Ditto				1	X	X
Ditto, Lithographed reproduction	Black and blue	—	1301	—	—	—
Ditto		2 x 3	1301	1	X	X
1924 triangular postage due ½c.	Red-brown	—	1141	1a	—	—
Ditto				1a	X	X
Ditto, 2c.	Indigo	—	1142	1a	—	—
Ditto				1a	X	X
Ditto, 6c.	Blue	—	1143	1a	—	—
Ditto				1a	X	X
Ditto, 20c.	Orange	—	1144	1a	—	—
Ditto				1a	X	X

(To be continued)

Eileen Mayo, British-born designer of Australian and New Zealand stamps and one-time JOURNAL author (No. 78), produced the artwork for the 1971 Unicef/Antarctic Treaty set for the latter country. The multicolor 7c stamp pictures a child on a swing in silhouette, while the 6c has a symbolic impression of the constant high winds and swirling movement of landscape mountains, snowdrifts, and storm whipped seas in the transparent blues and greens which abound in Antarctica. Both photogravure stamps were printed by the Japanese Government Printing Bureau, Tokyo.

A New Member Appraises Our New York Members

A LETTER FROM LYNNE WARM

(Editor's Note: It's not often that I am so delightfully but decisively contradicted, as in the following verbatim quotations from a letter written by one of our enthusiastic new members, Mrs. Lynne S. Warm of New Orleans. Yes, The Essay-Proof Society does consist of real, live people. Why not drop into one of their meetings in the Collectors Club and meet them? BRM)

"In the Winter '71 JOURNAL, you said that some member had told you 'the New York group is too clannish and uncooperative.' NOTHING COULD BE FURTHER FROM THE TRUTH!

"In the New York area, I have corresponded with Mr. Minuse, Mr. Finkelburg and Mr. Morris. Their answers have been prompt, exceedingly helpful, warm and friendly, and urging me to continue asking for any information they might be able to offer.

"When the JOURNAL came, I noted that there was a meeting on March 10th. We had planned on going up on the 11th for Interpex, but I decided to go a day earlier and attend the meeting. I reached Mr. Minuse at the Collectors Club Wednesday afternoon, and he assured me there was a meeting that night and wouldn't I please come and also bring some material to show.

"When I arrived at the Club, Mr. Minuse was waiting in the lobby to greet me and to give me a guided tour of the premises. He then escorted me to the meeting and made the introductions. To my delighted surprise, all present already knew my name and where I was from and what I collected.

"Before I even had a chance to recover from meeting so many of my 'Philatelic Heroes' all at once, President Jackson had turned the meeting over to me. With the friendly assistance of Mrs. Ehrenberg, I was able to show the pages I had brought for exhibit at Interpex. The members asked questions and volunteered information—not as people being polite to an outsider, but as friends genuinely interested in my progress.

"The other showings at the meeting, which are described in the regular reports, were of great interest and gave me a too seldom-found opportunity to learn about stamp production in other countries by seeing rather than reading. Because each member knew and loved the material he showed, the items came to life for all of us, and passing the pages around the table for closer examination was much more rewarding than viewing them in exhibit frames could ever be.

"After the not very formal 'formal' meeting, those who didn't have to dash off to catch trains stayed and socialized. My interest is in U. S. first Bureau issues, so naturally Mr. Thomas Morris is someone special to me, and it was a thrill to meet him in person. He claims he is too old for me, but his wit, charm and knowledge give no more indication of his 80 years than does his physical appearance. He has completely captivated me.

"Another highlight of the social hour was a long conversation with Danny Bagby. Although he can neither speak nor hear, he has no difficulty in communicating. He has one of the brightest, most inquisitive minds it has ever been my pleasure to encounter. His photography is fantastic and his color sense is exquisite.

"I've about run out of adjectives, but actually there was something special about each person there and the evening will always be remembered. When Harvey arrived in New York the next day and I told him about how much I had enjoyed the meeting, he was sorrier than ever that business commitments in New Orleans had prevented him from going with me. When we move back to New York, you can be sure we will be present at every Essay-Proof Society meeting.

"There is one thing we cannot understand, though. Meetings are held nine times a year and there must be 40 or 50 members in the Metropolitan area, yet every report

of attendance contains the names of the same 10 or 15 people. Where are the rest of them? Why aren't they taking advantage of the opportunity to participate actively? Obviously, from my experience, they are wanted and welcomed. Or are they perhaps the clannish and uncooperative New York group you mentioned?"

Report of Society Monthly Meetings

BY ERNEST C. WILKENS

Meeting of November 11, 1970. Present were: Mrs. Ehrenberg, Messrs. Bagby, Gros, Jackson, Minuse, Morris, and Wilkens.

Thomas F. Morris displayed the 1861 coupon essay as a die proof and as strip of three; a die proof of the vignette of President Jackson used on the 1870 issue, and the National Bank Note Company's essay of Washington's head in both magenta and blue. Mr. Morris then showed essays for the first charter period National Bank Notes (1863) which employed Ormsby's idea of an over-all design. (Dr. Jackson also showed an essay for this issue of currency—that of a \$1 note with vignette of the Landing of Columbus which was finally used on the \$5 note.)

Mrs. Rae Ehrenberg exhibited a presentation booklet with text in seven languages put out by the Brazilian Government and containing their 1945 Victory issue of postage stamps in proof form.

Daniel Bagby showed pages from his album of U.S. essays and proofs. The pages alone drew appreciative comment—the border of each page consisted of a detailed enlargement of the frame of the stamp shown on that page. But it was the unusual material within the borders that was of even more interest. Mr. Bagby began in chronological order with the 1845 New York Postmaster's Provisional and showed proofs of most of the succeeding 19th century issues. Of especial note were: an essay for the 15c of the 1869 series, similar to the issued stamp but with smaller numeral and in blue; a sheet of the 1877 essays by the Philadelphia Bank Note Co. with two plates of nine stamps *tete-beche*; a complete set of the 1889 "Sample A" overprints as strips of eight with imprints and plate numbers; and a set of large die proofs of the bi-color essays of the 1898 Trans-Mississippi issue.

Dr. Glenn Jackson began his part of the evening by showing pictures from the *American Rifleman* (3/69) of the cylinders of Civil War revolvers which had engravings by W. L. Ormsby. He continued with a showing of U.S. Military Payment Certificates of the 1940's and 50's, some with die proofs of the vignettes used. Dr. Jackson then displayed a presentation book of proofs of the 1869 pictorial issue given by the National Bank Note Co. to the Austrian ambassador to the U.S. Another presentation book exhibited was one made up in 1876 at the order of the Treasury Department of vignettes by the Bureau of Engraving and Printing. In addition to the large page size, this book was unusual in that it showed samples of lettering, proofs of numeral counters in lathework, and colored lithographs of the alphabet as well as the normal allegorical and portrait vignettes.

Julian Gros displayed two presentation books from his collection. The first was a beautifully bound production of the Continental Bank Note Co. containing 15 large die proofs of their 1873 issue of postage stamps in the issued colors and 92 large die proofs of the departmentals (the dollar values of the State Dept. issue were hybrids, as always). Mr. Gros also showed pages of large die proofs which had been presented by the Bureau of Engraving and Printing to Franklin D. Roosevelt. These consisted of values from the 1922 regular issue and some of the commemorative issues of the 1920's.

Meeting of December 9, 1970. Present were: Mrs. Ehrenberg, Messrs. Bagby, Daniel, Finkelburg, Gros, Jackson, Minuse, Morris, Myer, Tannenbaum, and Wilkens. Our guests were Mrs. Finkelburg and Dr. Bennett.

Falk Finkelburg spoke on offset printing as related to stamps. Each of the steps in the process was illustrated with appropriate material. From a sketch of the selected design a master negative is made reducing the design to the size desired. The negative is then laid out on shrink-proof paper and by means of a step-and-repeat camera a second negative is made containing as many of the subjects as needed. This negative is then exposed onto a chemically prepared plate which, after being attached to a cylinder, becomes the printing plate. Mr. Finkelburg explained that stamps of two or more colors can be produced in the same way with the addition of register marks and suitably masked negatives. The appearance of shades of a color can be controlled by the use of "tints," which are negatives composed of dots. As a sidelight, Mr. Finkelburg showed a printer's sample book containing a seven-color lithograph and its individual components made by the older lithographic process. A lively question period followed this discussion.

Meeting of January 12, 1971. Present were: Mrs. Ehrenberg, Messrs. Boutrelle, Finkelburg, Jackson, Minuse, Morris, and Wilkens. Our guest was Mrs. Finkelburg.

Mrs. Rae Ehrenberg showed her collection of United States Christmas Seals. Mrs. Ehrenberg explained that for a number of years she had served on committees of our local Tuberculosis Association chapter and had naturally been interested in its seals. The collection began with the world's first seal, that of Denmark in 1904. Issues in the United States started soon after, in 1907. In addition to single

seals, issues used on cover (with regular postage stamps), varieties, and where applicable, booklet panes and non-U.S. usages, the collection included proof impressions of the individual color plates used to make up the finished four-color seal. This material was an interesting supplement to the discussion of offset lithography at last month's meeting.

Dr. Glenn Jackson displayed bonds of the Republic of Ireland. These were the issue of the Fenian Brotherhood and were to raise funds in the United States for the overthrow of British rule in Ireland. As such the bonds were "redeemable six months after the acknowledgment of the Independence of the Irish Nation." Dr. Jackson showed both proofs and issued bonds in two denominations, \$5 and \$10. These bore the imprint of the Continental Bank Note Co. The \$5 bond had the printed date of issue: March 17, 1866. A sort of companion piece to this display was a printed receipt, dated October 14, 1916, issued by the Committee of the Irish Relief Fund Bazaar.

Thomas Morris exhibited a portion of his collection of proofs of Canadian bank notes. Among the items of particular interest were proofs of obverse and reverse for Bank of Hamilton 1887 notes and La Banque Nationale Quebec 1897 notes, vignettes with the American Bank Note Co., New York imprint and matching notes from the 1917 Series, and a proof in orange of the reverse of the Bank of Canada \$20 note Series of 1935.

Meeting of February 10, 1971. Present were: Messrs. Daniel, Gros, Jackson, Minuse, Sellers, and Wilkens.

F. Burton Sellers displayed proofs of Haiti. He began with a large die essay for the 1898 Coat of Arms issue produced by the Hamilton Bank Note Co. and used as a salesman's sample by that concern. Mr. Sellers then showed a great number of rare large die proofs of post-World War II regular postal and air mail issues. Included among material of this period were the Dessalines issue of 1947 and the Admiral Killick issue of 1943. These were shown also in the form of proofs of the master die (without numeral of value). Mr. Sellers exhibited large die proofs of the first air mail issue (50c. and 1g. values) with the imprint of American Bank Note Co. and signed by the engraver, C. H. Dawson. The stamps printed by a French company, the Compagnie des Papiers Monnaie Francaise, concluded the display. Five values of this 1898 issue (1, 2, 3, 5, and 20c.) were shown as corner blocks of 25 (quarter sheet) India on card proofs.

Julian Gros showed part of his collection of United States Savings Stamps. The Postal Savings issue of 1911 was displayed as large die proofs from the F. D. Roosevelt collection. Succeeding issues, including the War Savings issue of 1942, were shown as coils, booklet panes, or plate blocks. Mr. Gros also displayed specimens of Postal Notes in dollar denominations.

Forrest Daniel exhibited a partly printed license issued by New York City Mayor James Duane on March 24, 1789 for an inn- or tavern-keeper. Duane was the first mayor to serve after the evacuation of the British in 1783.

Meeting of March 10, 1971. Present were: Mrs. Ehrenberg, Mrs. Warm, Messrs. Bagby, Daniel, Finkelburg, Gros, Jackson, Minuse, Morris, and Wilkens. Our guest was Mrs. Finkelburg.

Mrs. Lynne S. Warm of New Orleans showed pages from her collection of the first Bureau issue of postage stamps. She began with the plate proofs on cardboard of the American Bank Note Company's 1890-93 issue and explained that of the three printings of these proofs, only one contained the 8 cent value which had been issued three years after the other denominations. The 1894 issue was displayed first as small die proofs from the Roosevelt Book, then as large die proofs. Mrs. Warm showed an array of the stamps as issued, in the form of strips of three with imprint and plate number, which has been the popular way of collecting these stamps since the turn of the century. The same plate number used on unwatermarked and watermarked paper, a pair of types II and III of the 2 cents from Plate #170, and a strip of Plate #1 (for the 2 cent) were exhibited. Shades of color, the 1898 color changes, 1900 booklet panes, the "I.R." overprint (the first on a U.S. stamp), and the overprints for the Spanish-American War possessions concluded Mrs. Warm's extensive and attractively mounted display of the first Bureau issue.

Thomas Morris showed an album of the proofs of Honduras. The 1878 regular issue of seven values was displayed in proof pairs on India paper and was the work of the American Bank Note Co. Mr. Morris then showed succeeding issues of Honduras done by the Hamilton Bank Note Co.; the 1890 Coat of Arms issue, the 1891 Bogran issue, and the 1892 Columbus issue—all as proofs in blocks of four with many trial colors. The bi-colored values of the 1891 issue and combinations of multiple die proofs of the 1893 Cabanas issue were displayed. Mr. Morris' showing of Honduras concluded with the 1907 issue, most notably imperforate sheets of the one and five centavo values in green and in black, respectively.

Forrest Daniel showed photographs and documents relating to Running Antelope, the Sioux Indian Chief whose portrait forms the central vignette of the 1899 Series \$5 Silver Certificate. Mr. Daniel first displayed a print made from the original negative, now in the National Archives, taken in 1872 on the occasion of the visit to Washington, D. C. of a number of Indian chiefs. This photograph is thought to have been the source for the vignette of the 1899 \$5 bill. However, Mr. Daniel pointed out two changes that had been made, one intentional and one accidental. Instead of Running Antelope's characteristic "eagle wing" headdress he was given a more "Indian" war bonnet as adornment. The unintentional change was in his Sioux name which was apparently mis-read as "OnEpapa," whereas the 1872

negative has it spelled "OnCpapa." Mr. Daniel then showed an 1881 photograph of this chief taken in North Dakota, copies of his Army discharge, and a testimonial certificate.

Daniel Bagby displayed enlarged photographs illustrating the three-color method of photographic printing by which colored photographs are produced. It was explained that modern color films consist of three layers of emulsion coated on a film base. Each layer records a primary color. Mr. Bagby showed the technically demanding dye transfer process of making color prints in which the three dye images of the negative are separately transferred to one sheet of final support paper.

Dr. Glenn Jackson exhibited a great variety of Canadian bank notes. As always, Dr. Jackson concentrated his interest on the vignettes and their sources and use on other securities. Among items of particular interest were the use of the Winterhalter head of Queen Victoria on a Colonial Bank of Canada note and the use of a Catlin Indian hunting scene. His chronological display concluded with die proofs with American Bank Note Co. imprints matched to its Ottawa bank notes of the 1911-20 period.

Meeting of April 14, 1971. Present were: Mrs. Ehrenberg, Messrs. Bagby, Daniel, Finkelburg, Gottlieb, Gros, Jackson, Minuse, Morris, Tannenbaum and Wilkens. Our guest was Mr. Theodore Davis.

Thomas Morris showed the Trans-Mississippi Exposition Issue of 1898. Each of the nine stamps in this commemorative issue was to have been printed in two colors (vignette in black and frame in a colored ink) but due to the pressure on the Bureau of Engraving and Printing to turn out new issues of revenue stamps and other work occasioned by the war, these stamps were printed in single colors. Mr. Morris began with the 1 cent value and displayed two progressive die proofs engraved by Marcus Baldwin and dated 9 Mar 98 and 10 Mar 98. Also shown were large die proofs of the finished stamp in green and in green and black. A photograph of the farm scene in Amenias, North Dakota, which served as the source of the vignette of the 2 cent stamp, accompanied the display of large die proofs in red brown and in brown and black. The succeeding denominations were shown as large die proofs. Many progressive die proofs added to the display. A summary of the proof colors shown is as follows: 4 cents—orange, orange and black; 5 cent—blue, blue and black; 8 cent—dark brown, dark violet brown and black; 10 cent—olive brown and black, blue green and black; 50 cent—dark gray green, dark gray green and black, emerald green and black, blue and black; 1 dollar—dark purple brown and black; completing this beautiful display was the 2 dollar—dark magenta and black.

Forrest Daniel showed a triplicate receipt from the U.S. Treasury Department's Office of Internal Revenue for tax withheld from salaries. Each receipt was dated March 12, 1863 and bore a vignette of Washington as well as the imprint of the lithographer, Fitch Bros., New York.

Dr. Glenn Jackson exhibited material showing the great range of money used in Connecticut in the post-Revolutionary period. The acceptability of the varied forms of money by the populace usually depended on its validity as payment of taxes. Dr. Jackson displayed tax bills which specified kinds of "lawful money" together with examples of all of them. Silver coins (Spanish milled dollars and their fractional "bits"), "orders on the civil list" (partly printed negotiable I.O.U.'s issued by the State for services performed), and various issues of Continental currency were shown. In conclusion Dr. Jackson talked of and displayed samples of the local copper coinages of Connecticut.

Reuben K. Barrick Retires

On April 20, 1971, Reuben K. Barrick, Chief, Office of Engraving, Bureau of Engraving and Printing, retired after 35 years in the Federal service. He became a letter engraver in 1943 and progressed steadily to his top management position in the Bureau in 1964.

During his tenure as Assistant Chief from July, 1959 and as Chief of Office from November, 1964, Mr. Barrick has been directly involved in the designing and engraving of nearly 300 billion postage stamps at a face value of over 20 billion dollars. During this same period the total number of security items produced by the Bureau on which designing and engraving was done was over 366 billion pieces at a face value of nearly four trillion dollars. As a recognized authority in the field of postage stamp production, Mr. Barrick was appointed in 1965 as a member of the Citizens' Stamp Advisory Committee.

Mr. Barrick served as the engraving, plate manufacturing and photolithographic program manager in the Bureau in his administration of the activities of the Office of Engraving. His responsibilities included directing, planning and coordinating the work of employees in ten crafts in the design, preparation and production of dies, rolls, plates and related materials used in the manufacture of currency, postage stamps, bonds and other government securities and documents.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

H. R. Harmer, Ltd., London, England. Sale of Dec. 7-9, 1970

Canada

	6p Viking Head essays (one green, one violet)	E-A	\$96.00
1851	12p black, plate proof on India with vert. "Specimen" in red, pair	3P3Sv	336.00
1868	½c black, plate proof on card, block of 4	21P4	88.80
1867	2c green, Canada Bank Note Engraving & Printing Co. plate essay on thin paper on card	36E-A	88.80
	1c brown, Edward VII essay on gummed paper	89E-Ag	38.40

New Brunswick

1851	1/- black, trial color plate proof on card	4TC4	9.60
	1/- same as last, but a pair	4TC4	24.00

Nova Scotia

1890	1p, 2p, 6p, 1/- Reprints, blocks of 4		110.40
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Canada

Imperforates in issued colors on stamped paper

1888-97	10c brown, horiz. pair	45c	45.60
	8c pale bluish gray, horiz. pair	44d	74.40
1898-02	1c deep green, block of 4	75a	192.00
1898	2c "Map" in issued colors, vert. pair	85a	62.40
1927	1c-12c "Confederation" set, blocks of 4	141-145a	168.00
1927	5c-20c "Historical" set, blocks of 4	146-148a	110.40
1928	5c olive-brown, air mail, horiz. pair	C1a	76.80
1928-29	1c-\$1 set, blocks of 4	149-159a	348.00
1930	10c olive-green, "Library," horiz. pair	173a	126.00
1934	3c blue, "Cartier," block of 4	208a	110.40
1934	10c olive-green, vert. pair	209a	174.00
1938	6c blue, air mail, block of 4	C6a	240.00

Newfoundland

1923-24	2c carmine, "Steamship," horiz. pair	132a	16.80
1932	30c ultramarine, "Fishing Fleet," horiz. pair	198a	55.80
1932	1c gray, "Humphrey Gilbert," horiz. pair	212a	8.40
	2c green, "Compton Castle," horiz. pair	213a	12.00
	4c carmine, "Eton College," horiz. pair	215a	15.60
	5c dull violet, "Token," horiz. pair	216a	16.80
	24c maroon, "Eliz. I," horiz. pair	224a	34.80

Stanley Gibbons, London, England. Sale of Dec. 14-18, 1970

Newfoundland

1929-31	3c red-brown, imperf. vert. pair	P174	25.20
	4c rose, imperf. block of 4	P175	62.40
1933	24c violet-brown, imperf. pair	P224	32.40

Stanley Gibbons, London, England. Sale of Jan. 20-23, 1971

Newfoundland

	1c gray-black, imperf. pair	P212	30.00
	24c violet-brown, imperf. pair	P224	48.00

J. N. Sissons, Ltd., Toronto, Canada. Sale of Jan. 27, 28, 1971

Prince Edward Island

1861	2p black, trial color plate proof on yellowish paper	1TC5	40.00
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Canada

	1p violet-brown, Bradbury Wilkinson Victoria Head essay, on hard bond paper	E-Bb	52.50
	6p blue, Bradbury Wilkinson Viking Head essay on wove paper	E-Ca	70.00
1851	3p yellow, trial color plate proof on India, block of 4	1TC3	140.00
	6p purple, trial color plate proof on India, vert. pair	2TC3	70.00
	6p gray, trial color plate proof on India, horiz. strip of 4 with vert. "Specimen" in red	2P3-Sv	40.00
	12p deep orange, trial color die proof from the scarred die on India		170.00
	12p black, plate proof on India, on card with vert. "Specimen" in red	3P3-Sv	250.00
	12p black, plate proof on India with vert. "Specimen" in red	3P3-Sv	180.00
1855	10p black, trial color plate proof, horiz. pair	7TC3	57.50
1859	17c orange, trial color plate proof on India on card, block of 4	19TC3	120.00
1870-93	½c black, imperf. pair	P34a	145.00
	2c green, imperf. pair	P36a	165.00
	3c vermilion, imperf. pair	P41b	110.00
	6c red-brown, imperf. pair	P43b	185.00
1898	2c lavender only, progressive plate proof, block of 4	85PX-B	175.00
1903-08	1c-10c complete, imperf. blocks of 4	P89a-93a	170.00
1924	1c yellow, 2c green, 3c carmine (set) imperf. blocks of 4	P136-138	55.00
1929	50c dark blue, imperf. block of 4	P158a	210.00
	\$1 olive-green, imperf. block of 4	P159a	280.00
1938	6c blue, air mail, imperf. block of 4	C6a	250.00
1939	1c green and black, imperf. block of 4	246a	115.00

H. R. Harmer, Inc., New York, N. Y. Sale of Jan. 21, 22, 1971

Canada

1888-63	3c bright vermilion, imperf. block of 4	41b	75.00
	5c gray, imperf. block of 8	42a	155.00
	10c brown-red, reconstructed imperf. block of 20 (2 blocks of 10)	45c	360.00

Newfoundland

1897	1c on 3c slate, plate proof of complete setting of 50 (10x5), very scarce	75-77P5	260.00
1931	15c-\$1 complete set, unwatermarked paper, imperf. pairs	C6-8a	500.00
	50c green, unwatermarked paper, imperf. pair	C7a	190.00

Herman Herst, Jr., Shrub Oak, N. Y. Sale of Feb. 10, 1971

By Falk Finkelburg

United States

1861	2c essay, unique and unlisted, companion to Brazer's S5E-A		
	(Brazer's) S4E-A		70.00
1869	5c carmine-rose, large die essay on India, die sunk on card		
	(Brazer's) 115aE-Eb		150.00
1869	5c same as last, but in black	(Brazer's) 115aE-Eb	170.00
1873	2c black, Jackson trial color plate proof block of 12 (6x2) on India on card	157TC3 (72.00)	70.00

1889	15c, 30c, 90c "Sample" set of 3 hinged189, 190, 191K (27.00)	26.00
	5c, 6c, 4c, 10c "Sample" four singles in issued colors, 205SK, 208, 209, 211K (36.00)	35.00
	2c brown, on experimental paper with honeycomb watermark 210E	12.00
	2c, 1c, 3c "Sample", two in trial colors, 210, 212, 213SK . . (27.00)	26.00
1890	1c-90c (no 8c) card proofs, 219-224, 226-229P4 (43.50)	36.00
1893	1c-\$5 Columbian, complete set plate proofs on card, 230-245P4 (305.00)	325.00
1898	2c booklet with 3 mint panes of 6 each of the 18 stamps, one outer cover handstamped "Specimen," 279 B-S (120.00)	120.00
	E1P, E3P, LO1P, LO2P, J1P-J7P. Specials (2), Carriers, 1c-50c Dues, fine lot of 11 card proofs	22.00
	O1P, O93P4 Officials complete, very fine set of card proofs, O13P (\$2) scraped, unusually bright, including high values State (119.65)	101.00
1851	3c Draper Welsh & Co., two superb dies on bond paper in black and scarlet (Brazer's 33E-Gd)	45.00
1877	3c Philadelphia Bank Note Co. white card with 4 copies of frame mounted with 4 vignettes of Lincoln inserted, all in blue (Brazer's 184E-Acc)	180.00
	3c Philadelphia Bank Note Co. complete small sheet of 16, four each of 2c, 6c, 12c, 30c in red brown, perforated. O. G. well centered (Brazer's 184E-Ae to 190 E-Ae)	72.50
	3c Continental, rare set of 5 colors die on proof paper, in black, scarlet, brown, blue and green (Brazer's 184E-Bh)	75.00

By Falk Finkelburg

Figures in parentheses (. . .) denote catalog values.

Daniel F. Kelleher, Inc., Boston, Mass. Sale of Feb. 26, 1971

United States

	5c New York Provisional, small die proof on bond with dot in "p" of "postage"9X-1PC	70.00
1861	5c brown, Schernikow small die essay on blue pelure paper Brazer 57Eax	20.00
1857-61	1c-90c set plate proofs on India40-47P3 (151.00)	125.00
1861	1c-90c plate proofs on India 63, 65, 68, 69, 71-74, 77, 78P3 (131.50)	90.00
1961-66	1c-90c plate proofs on card, 63, 65, 68-72, 76, 77P4 (80.00)	70.00
	3c rose, plate proof on India65P3 (25.00)	26.00
1861	12c, 15c, 24c, 30c, plate proofs on India 69, 71, 77, 78 P3 . . (33.50)	32.00
	2c black, plate proof on India73P3 (25.00)	32.00
	2c black, O. G. block of 4 with "Specimen"73SB (100.00)	135.00
	15c black, O. G. block of 4 with "Specimen"77SB (100.00)	135.00
1869	1c-90c plate proofs on India112-122P3 (226.75)	280.00
	1c, 2c, 12c plate essays on perforated, grilled stamp paper Brazer 112E-De, 113E-De, 117E-Ce	23.00
	10c blue, Lincoln, imperf. plate essay on stamp paper showing vignette, appearing on 90c 1869 issueBrazer 116E-Dj	26.00
1889	1c-90c set of "Sample A." (191-212-SL) (90.00)	97.00
1867	12c Liberty essays, carmine and dark blue-green on stiff ivory paper and three shades of brown on yellowish paper Brazer 85E-Gm, 85E-Ge	32.00

Revenues

\$25	violet & green essay showing frame of regular issue, vignette showing figure of LibertyR130E	135.00
\$25	same as last, but in green & orangeR130E	115.00
\$50	plate proof on India, double plate No. 32, with full imprint, block of 4R131P3 (85.00)	80.00

Sylvester Colby, New York, N. Y. Sale of March 2-3, 1971

Canada

1898	2c imperf. vert. pair86a	75.00
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1930-31	12c-\$1 imperf. vert. pairs	174-177a	325.00
1931	10c imperf. horiz. pair	190a	65.00
1932	1c-8c imperf. horiz. pairs	195-200a	} 325.00
1932	13c imperf. vert. pair	201a	
1933	5c imperf. horiz. pair	202a	90.00
1933	5c imperf. vert. pair	204a	90.00
1934	3c imperf. horiz. pair	208a	90.00
1934	10c imperf. horiz. pair	209a	190.00
1935	1c-13c imperf. horiz. pair	211-216a	325.00
1935	1c-8c imperf. horiz. pairs	} 217-227a	450.00
1935	10c-\$1 imperf. vert. pairs		
1937	1c-8c imperf. horiz. pairs	231-236a	200.00
1937	3c imperf. horiz. pair	237a	160.00
1942-43	1c-10c imperf. horiz. pairs	} 249d-262a	800.00
	13c-\$1 imperf. vert. pairs		
1928	5c Air mail imperf. horiz. pair	C1a	70.00
1935	6c Air mail imperf. horiz. pair	C5a	150.00
1938	6c Air mail imperf. horiz. pair	C6a	160.00
1942-43	16c air mail special delivery imperf. horiz. pair	CE1a	225.00
1942-43	17c air mail special delivery imperf. horiz. pair	CE2a	160.00
1933	20c special delivery imperf. horiz. pair	E5a	90.00
1935	20c special delivery imperf. horiz. pair	E6a	130.00
1938-39	20c special delivery imperf. vert. pair	E8a	110.00
1942	10c special delivery imperf. vert. pair	E10a	150.00
1933-34	1c postage due imperf. horiz. pair	J11a	40.00
1916	2c on 1c war tax imperf. horiz. pair	MR4b	25.00

W. T. Pollitz, Boston, Mass. Sale of Mar. 6, 1971

Nova Scotia

1860-63	2c orange, trial color plate proof on India	9TC3	14.00
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New Brunswick

1860	5c brown, Connell essay on India, on card	5E-A	22.00
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Canada

1855	10p orange trial color plate proof on India	7TC3	32.00
1870-93	2c blue, Canada Bank Note & Engraving Co. engraved plate essay on India	36Ec	20.00

J. N. Sissons, Ltd., Toronto, Canada. Sale of March 31, 1971

Canada

Proofs

1851	12p black, plate proof on India, on card with vert. "Specimen" in red	3P3Svr	180.00
	12p same as last except pre-printing wrinkle	3P3Svr	115.00
	12p same as last without wrinkle, pair	3P3Svr	230.00
	12p same as last without wrinkle, block of 4	3P3Svr	520.00
1857	17c orange, trial color plate proof on India, on card, block of 4	19TC3	82.50
	Imperforates in issued color on stamp paper.		
1870-93	6c red-brown, pair	43b	110.00
	8c blue-gray, pair	44d	47.50
	10c brown-red, pair	45c	50.00
	50c slate, pair	47a	155.00
1897-1902	2c carmine, pair	77c	40.00
1903-08	7c olive-bistre, pair	92a	40.00
1928-29	12c, 20c, 50c, \$1 Scroll issue, block of 4	174-7a	600.00
1931	10c dark green, Cartier, block of 4	190a	155.00
1932	1c-13c Medallion, block of 4	195-201a	625.00
1933-34	5c dark blue, U.P.U., pair	202a	210.00
	20c red-brown, Regina, block of 4	203a	220.00
	5c dark blue, Royal William, block of 4	204a	140.00
	3c blue, Cartier, block of 4	208a	210.00
	10c olive-green, Loyalist, pair	209a	155.00
	2c red-brown, New Brunswick, block of 4	210a	200.00
1935	1c-13c Silver Jubilees, block of 4	211-216a	650.00

	1c-\$1 Geo. V. & Pictorials, block of 4	217-227a	925.00
1928	5c brown-olive, air-mail, pair	1Ca	55.00

Newfoundland

1911	15c magenta, Royal Family, block of 4	114a	30.00
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Prince Edward Island

1862-70	4p black, pair	9d	20.00
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H. R. Harmer, Inc., New York, N. Y. Sale of April 6-8, 1971

Canada

1851	3p red plate proof on India	1P3	25.00
	6p deep orange, trial color plate proof on India on card	2TC3	18.00
	6p red-violet, trial color plate proof on India	2TC3	12.00
	6p black, trial color plate proof on India with vert. "Specimen" in yellow	2TC3S-Avr	15.00
	6p dark gray, plate proof on India with vert. "Specimen" in red, block of 4	2TC3S-Avr	60.00
	12p black, plate proof on India with vert. "Specimen" in red	3P3S-Avr	210.00
1855	10p orange, trial color plate proof on India	7TC3	11.00
	10p same as last	7TC3	24.00
	10p rose-red, proof on India from Trade Sample Sheet	7P8	12.00
	10p black, trial color plate proof on India with vert. "Specimen" in red	7TC3S-Avr	23.00
1857	½ p rose, plate proof on India	8P3	18.00
	½ p bluish-green, proof from Trade Sample Sheet	8P8	13.00
	½ p black, trial color plate proof on India on card with vert. "Specimen" in red, a pair	8TC3S-Avr	21.00
	½ c same as last, but a block of 4	8TC3S-Avr	42.50
	½ p brown, trial color plate proof on India on card with vert. "Specimen" in red	8TC3S-Avr	11.00
	½ p rose, plate proof on India with vert. "Specimen" in green (2 copies)	8P3S-Avr	16.00
	½ p same as last, but block of 4	8P3S-Avr	40.00
	7½ p green, plate proof on India	9P3	26.00
	7½ p black, trial color plate proof on India with dia. "Specimen" in red	8TC3S-Bd	21.00
1859	1c black, trial color plate proof on India	14TC3	17.00
	5c black, trial color plate proof on India	15TC3	40.00
	10c black, trial color plate proof on India	16TC3	21.00
	10c black-brown plate proof on India with vert. "Specimen" in red	16P3S-Avr	13.00
	10c same as last, but block of 4	16P3S-Avr	57.50
	10c lilac plate proof on India	17P3	31.00
	12½ c blue, trial color plate proof on India	18TC3	11.00
	12½ c green, plate proof on India with vert. "Specimen" in red, pair	18P3S-Avr	18.00
1864	2c green, trial color plate proof on India	20TC3	21.00
	2c same as last, but a pair	20TC3	36.00
1868-79	½ c black, plate proof on India, pair	21P3	42.00
	½ p black, plate proof on India, pair	34P3	46.00
	1c orange, plate proof on card	35P4	13.00
	8c gray, plate proof on card	44bP4	20.00
1891	2c brown, Canada Bank Note Engr. & Prt. Co., plate essay on India, block of 4	36E-Ac	36.00
	2c orange-red, same as last, but a single essay on Japanese paper	36E-Ai	10.00
	3c dark nutual gray, same as last two, but litho. block of 4	37E-Ad	45.00

Imperforates in issued color on stamp paper

1898	2c black, blue & carmine, Map stamp, block of 4	86a	125.00
1903-08	10c brown, Edward VII, pair	93a	20.00
1924	1c-2c-3c set George V, pair	136-138a	21.00
1927	1c-12c set Confederation, blocks of 4	141-145a	140.00
1931	15c-\$1 set air mail, blocks of 4	C6-C8a	800.00

Prince Edward Island

1862-65	2p rose, blocks of 45b	32.00
	3p rose, blocks of 46b	40.00

Obsolete Bank Note Proofs at Auction

A sizeable number of proofs of obsolete bank notes were sold at the Dec. 4, 1970 auction conducted by Coins & Currency, Inc. of Philadelphia, Pa. Here is a representative listing of realizations:

Connecticut—\$5 Bank of North America, large corner off, with matching die proof of smelters at work	\$40.00
Delaware—City of Wilmington, 25c 1862 ABN	30.00
Georgia—Bank of Macon \$4 Durand, Perkins	80.00
Illinois—Rock Island Bank \$3 Danforth, Bald & Co. 1852	60.00
—Phenix Bank, Chicago 18—, \$1 Toppan, Carpenter, Casilear & Co.	60.00
Kentucky—Bank of Kentucky \$3, 1852	60.00
—Southern Bank of Kentucky \$50	70.00
Louisiana—Consolidated Association of Planters \$100	45.00
Maine—Traders Bank, Bangor, \$100, Danforth, Wright & Co.	135.00
—Bank of State of Maine 185 , \$20	80.00
Massachusetts—Pyncheon Bank \$20 Indian	60.00
—Provincetown Bank 1854 ships \$2	50.00
—Massachusetts Bank \$2 ships (U.B.S. & H.)	45.00
—Bank of Commerce \$1 train, corners damaged	12.00
Missouri—Bank of St. Louis \$1 ABN	92.50
New Hampshire—Rockingham Bank 185 , \$50, ship	60.00
—Sugar River Bank, 18—, \$20	53.00
—Pawtuckaway Bank 1855, \$5	47.50
New York—Tradesmens Bank \$1, early	55.00
—Bank of the Commonwealth 1853, \$5, slight tear, one corner	45.00
—Susquehanna Valley Bank, 185 , \$10	60.00
—Greenwich Bank \$10, Durand, Perkins	55.00
—Pulaski Bank, \$10	57.00
—Middle District Bank \$5, early	40.00
—Bank of America \$5 eagle, early	45.00
—Citizens Bank 18—, \$100, R.W.H.E.	65.00
Ohio—Bank of Marietta	53.00
Pennsylvania—Franklin Institute 183 , 12½c	37.50
—Tioga Co. Bank 18—, \$50, orange lathework	60.00
—Corsica 10c green & white, 1863	5.00
—Southwark Bank 1837	22.50
—Manual Labor Bank 18—, 12½c, minor stain, nick right margin bottom	15.00
Rhode Island—Bank of the Republic \$1 Washington	52.50
—Bank of Commerce \$100 Hope	60.00
Tennessee—Shelbyville Bank of Tennessee 18—, \$20, Bald, Cousland & Co.	57.50
Vermont—S. Royalton Bank 185 , \$1	60.00
Virginia—Northwestern Bank, Wheeling 18—, \$5, R.W.H.E., slight damage mended	68.00
—Bank of Scottsville 18—, \$20, Danforth, Wright & Co.	102.50
—Traders Bank \$10 green & black, ABN	90.00
Wisconsin—Astor, Green Bay, Wisconsin Territory 25c	60.00

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1217	Daniel, Forrest W.	1221	Gottlieb, Murray
1218	Benfield, William R.	1222	Jones, Charles S.
1219	Friedman, Dr. Howard S.	1223	Friend, Clifford L.
1220	Fields, Jimmie R.	1224	Oster, Daniel L.

Applications Received

1225	Menaker, Harry, 83 Stratford, North, Roslyn Heights, N. Y. 11577 (No Specialty) by Kenneth Minuse
1226	Adams, Ben. R., 2540 Stein Street, Jacksonville, Fla. 32216 (19th Century U. S.) by Kenneth Minuse
1227	Dahlquist, Dr. Donald F., 7202 Selma, Houston, Texas 77025 (Austria, Luxembourg, United Nations) by Kenneth Minuse
1228	Maresch, William H. P., 8 Temperance Street, Toronto 1, Ont., Canada (Dealer) by Vincent G. Greene
1229	Charlton, James E., Box 2002, W. Palmetto Station, Boca Raton, Fla. 33432 (Canadian Coins, Paper Money, Tokens) by Vincent G. Greene
1230	Steinman, Dr. I. D., 14601 Notely Road, Silver Spring, Md. 20904 (Zeppelin Covers, Israel, U. S., U. N. & South America) by Kenneth Minuse
1231	Hamilton, Brian G., 13 Abbydale Crescent, Ballysillan, Belfast, North Ireland, Antrim (Ireland)
1232	Morton, George H., 312 Blanton Road, N. W., Atlanta, Ga. 30305 (U. S. Essays & Large Die Proofs) by Kenneth Minuse

Change of Address

980	Fuld, Dr. George J., to Box 5745, Baltimore, Md. 21208
1123	Katen, Frank J., to P. O. Box 4047, Colesville, Silver Spring, Md. 20904
1169	McGarrity, Capt. Raymond B., to 046-32, 3998 FL, 12 Rits. PSC #21, Box 11244, APO San Francisco, Calif. 96201
1147	Vance, Robert A., Jr., to 2929 Date Street, Live Oak, Calif. 95953
1155	McGlone, William, to 101 Panorama, Marion, Va. 24354
535	Gary, Dr. Stephen W., to Emory University, Atlanta, Ga. 30322
1057	Frenkle, Henry H., to change Zip Code to 70130
1063	Friedberg, M. R., to 2537 Claver Road, Cleveland, Ohio 44118
1101	Hegland, Robert R., to 1400 S. Joyce Street, A 1108, Arlington, Va. 22202
1222	Jones, Charles S., change name to Charles
84	Gordon, Richard, to 3 East 57 Street, New York, N. Y. 10022
1201	Townsend, W. P., change Zip Code to 08512

Enumeration of Membership

Members reported in JOURNAL No. 110	303
Gains	8
Losses	0
Net Membership in this JOURNAL No. 111	311
Applications Received	8
Non-member Subscribers	27

Czechoslovak Proofs Realize Strong Prices at Harmer, Rooke Auction

Many of the pre-World War II Czech pictorial stamps were engraved by Prof. Karl Seizinger. Die proofs, essays and trial colors of his designs have reached western collectors, who eagerly snap up the exquisite engravings. On Feb. 25, 1971, Harmer, Rooke of New York auctioned 47 lots of such material. Each lot generally consisted of a single item signed by Seizinger and brought from \$36 to \$62.50. There seemed to be no pattern to the prices, the bidder's individual whims evidently being the decisive factor. Air mail items brought \$57.50 each. A group of nine essays of the 1936 period sold as a lot for \$340. Most of these were of a progress proof nature with blank value tablets or unfinished engraving of the value.

The Winner's Circle

At Interpex 1971, *Lynne S. Warm* took a gold medal for her display of the first Bureau issues of the United States, while *Harvey R. Warm* received a bronze for his study of the proofs of the Monaco Postal Union Issue.

At NOPEX—New Orleans Philatelic Exhibition—Mrs. Warm received for the same U.S. display the Grand Award, the APS medal and the Southern Philatelic Federation trophy.

At the convention of the Metropolitan New York Coin Club in May 1971, *Dr. Glenn Jackson* showed the same material he presented at the April 14th meeting of EPS—coins and currency used as lawful money in Connecticut from 1780 to 1808. For it he received the Best-in-Show. *T. F. Morris* received a second award for paper money at the same display.

Three Elected to Fellowship in Royal Philatelic Society

Joining the considerable number of EPS members who already are Fellows of the Royal Philatelic Society, London, are Mrs. C. M. Jephcott, F. B. Sellers, and Daniel W. Vooy. They were elected at the meeting of the Royal's Council in November, 1970.

CONTRIBUTIONS TO THE ESSAY-PROOF SOCIETY ARE TAX DEDUCTIBLE

Due solely to the effort and perseverance of John D. Pope III, a long-time member and the Attorney for our Society, we have been granted tax-exemption under Section 501(c)(3) of the Internal Revenue Code. The Chief of the Rulings Section, Exempt Organizations Branch, IRS, says in part:

"Donors may deduct contributions to you, as provided by Section 170 of the Code. for Federal estate and gift tax purposes under Sections 2055, 2106, and 2522 of Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible the Code."

The Board of Directors desires to thank Mr. Pope for his untiring efforts in promoting the Society's interests and the final success he attained for the Society.

Designing Britain's Edwardian Stamps

(Continued from Page 120)

the sorters of the post offices could easily check the values of the Stamps, even when obliterated.

"The difficulty in obtaining sufficient contrast between the Stamps is enhanced by the fact that only two colors of doubly fugitive inks, viz. purple and green, are available. It is essential to use doubly fugitive inks, because the Stamps have to be sensitive, not only under a printed, but also under a written cancellation. The distinction between the duties is obtained, partly by employing colored papers and partly by printing the Stamps in two colours."

De La Rue went on to praise as "good in design" the Victorian Scott types A55, 56, 59, 61, 63, 64 and 65 (!) and hinted that "it would be most desirable to leave them

as at present, inserting the crown on the borders. . . . We think that new designs might with advantage be substituted for the ½d, 1d, 2½d, and 6d stamps." De La Rue's plan was carried out, with the result that Fuchs' lone design A66 was used for the above four denominations.

Fuchs commented that the designing of a stamp was new to him and wisely admitted that since he was not familiar with *en epargne* engraving, he asked De La Rue "for a skillful man who would do the engraving in my studio and under my guidance."

Fuchs described the process thus: "He first made a photograph from the drawing in the size required. Then he started his engraving on the steel die, and from that he did the work. It was all accomplished by the aid of horizontal lines, the different thicknesses of which constituted the modeling. The slightest error meant some loss of likeness. Sometimes it would take him a whole day to cut only part of a line."

Noting that every day they took an impression of the engraving as it progressed, Fuchs said he developed "an interesting collection for my album, to which I soon added the designs bearing the King's approval. Of the drawing of the head I possess only a fac-simile; the original is the property of the government and was sent to Somerset House, which is the office of Inland Revenue."

The King wished to see the stamp before the die was completed, so Fuchs and his anonymous assistant made a paste-up of impressions of the head and frame in the 1d denomination in green and in mauve. The King promptly approved them, although, in the words of his secretary, "The photo (sic) makes the hair black ! ! ! ! which is wrong."

Fuchs concluded with the observation that "to design a postage stamp was not an unmixed pleasure. Soon after it came out, the world seemed to be composed of only critics—critics among the artists, the collectors, my friends, and of course among my enemies."

Philatelic judgment of the stamp places it in the category of so many of De La Rue letterpress printings—dull as dishwater. However, the resemblance of Fuchs' design to the much-applauded U. S. types A138-140 of the 1908 series has not been often noted. From the resemblance it seems that Fuchs' design would have been much more effective in intaglio engraving.

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